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MENDELSSOHN



FOR

Medium Voice

BY

MENDELSSOHN,
SCHUBERT, RAFF,
RUBINSTEIN ETC.



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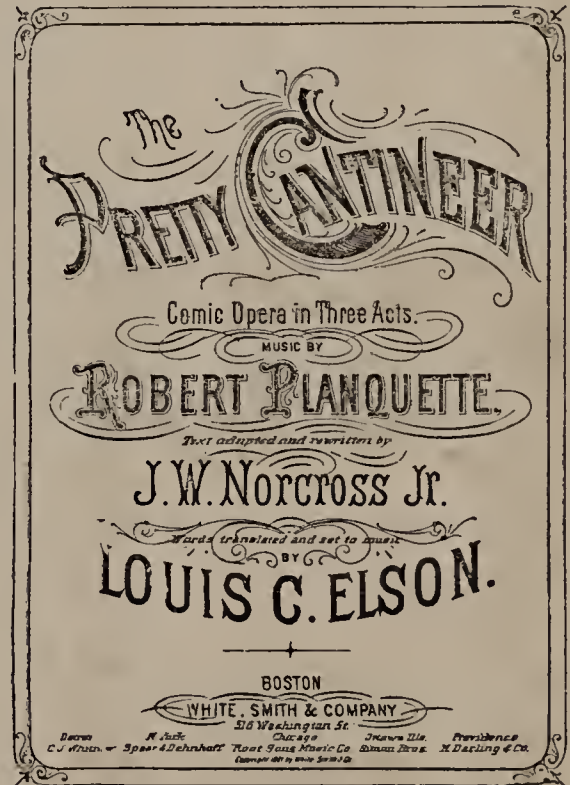
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CONTENTS.

ALICE, WHERE ART THOU? Romance. Ascher 8 <i>Alice, ou donc es tu?</i>	MY DARLING WAS SO FAIR Taubert 72 <i>In der Fremde.</i>
AVE MARIA Schubert 112	MORNING GREETING Mendelssohn 11 <i>Morgengruss.</i>
AVE MARIA Gounod 58	O, I'M THE MERRY POSTILLION Abt 140 <i>Ich bin der kleine Postillion.</i>
CHRISTMAS SONG Adam 132 <i>Cantique pour Noel</i>	OVER THE STARS THERE IS REST. Op. 128 Abt 64 <i>Ueber den Sternen ist Ruh.</i>
CHARITY Faure 127 <i>Charite.</i>	OUT OF THE DEPTHS OF SORROW. Op. 5 No. 1. <i>Aus meinen grossen Schmerzen.</i> Franz 14
COULDS'T THOU BUT KNOW Balfe 108 <i>Si tu savais.</i>	PINE TREE Meyer 103 <i>Der Fichtenbaum.</i>
CRADLE SONG Mendelssohn 98 <i>Bei der weige.</i>	ROBERT, IDOL OF MY HEART. Cavatina. Meyerbeer 24 <i>Robert toi que j'aime.</i>
GENTLY REST Kucken 116 <i>Schlummerlied.</i>	SERENADE Raff 18 <i>Standchen.</i>
GOLD ROLLS HERE BENEATH ME. Op. 34. No. 9 <i>Gelb rollt mir zu Fussen.</i> Rubenstein 124	SILENTLY BLENDING, NIGHT'S SHADOWS FALL. <i>"Marriage of Figaro."</i> Mozart 31 <i>Voi che sapete.</i>
HEAREST THOU? Barcarolle Mattei 45 <i>O di tu?</i>	SING, SMILE, SLEEP. Serenade Gounod 40 <i>Chantez, Riez, Dormez.</i>
HOMEWARD. Op. 372. No. 2 Abt 51 <i>Heimwärts.</i>	SLEEP WELL, SWEET ANGEL. Op. 213 Abt 4 <i>Schlaf wohl, du lieber susser Engel.</i>
I DREAMT. Reverie Schira 75 <i>Sognai.</i>	SO MUST MY DARLING BE. Op. 92 Abt 3 <i>So muss mein Liebchen sein.</i>
I GREET THEE NOW Schubert 134 <i>Sei mir gekusst.</i>	TELL ME, O BIRD! Op. 237. No. 4 Abt 35 <i>Sage mir, Vogel.</i> <i>Dis moi, petit oiseau.</i>
IF ON THE MEADS I CAST MY VIEW Gumbert 82 <i>Seh' ich die weite grune Au'.</i>	THE ASRA. Op. 32. No. 6 Rubenstein 80 <i>Der Asra.</i>
I LOVE THEE. Romanza Mattei 86 <i>Ich liebe dich.</i>	THE STARLETS Fesca 138 <i>Die Sternlein.</i>
IMPATIENCE Curschmann 121 <i>Ungeduld.</i>	THINE OWN. Op. 7 Luttwitz 61 <i>Du hast mir viel gegeben.</i>
IT IS BETTER TO LAUGH THAN BE SIGHING. <i>Il segreto per esser felici.</i> Donizetti 68	THOU'RT LIKE UNTO A FLOWER Rubenstein 55 <i>Du bist wie eine Blume.</i>
LAST GREETING Schubert 91 <i>L'Addio.</i>	WE'LL MEET ABOVE Liebe 15 <i>Auf Wiedersehn.</i>
LEAVE ME IN SORROW Haendel 119 <i>Lascia ch'io pianga.</i>	WE'LL SMILE AND BE HAPPY Verdi 94 <i>Libiamo ne'lieti calici.</i>
LETTER SONG. "La Perichole" Offenbach 105	YEARNINGS. Op. 8. No. 5 Rubenstein 20 <i>Sehnsucht.</i>
LITTLE BIRD Soderberg 43 <i>Der kleine Vogel.</i>	

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SO MUST MY DARLING BE.

(SO MUSS MEIN LIEBCHEN SEIN.)

English words by LOUIS C. ELSON.

Gedicht v. A. HARTMANN.

FRANZ ART, Op. 9^o.

Allegretto.

1. Grace-ful and slen-der,	Not shy nor bold,	Lov-ing and
1. Mäs-si-ger Hö-ho	schlanker Ge-stalt—	Wor auf ich
2. Dark be her tress-es,	Or be they light,	Fond of ca-
2. Blond o-der schwärzlich,	das gilt mir gleich—	Wenn es nur
3. Eyes soft-ly beaming,	As stars on high,	Of her I'm
3. Au-gen wie Ster-ne,	freundlich und mild,	Schau ich so

poco rit. *cres.*

ten-der, but not too old.....	Yet not too small and wee,	So must my dar-ling,
se-he, nur nicht zu alt!.....	Doch auch nicht gar zu klein	so muss mein Liebchen,
-ress-es, hap-py and bright,.....	Pure as an an-gel she,	So must my dar-ling,
herz-lich, recht sanft und weich!.....	Hold wie die En-ge-lein	so muss mein Liebchen,
dreaming, hap-py am I,.....	When will she come to me?	So must my dar-ling,
ger-ne; o himmlisch Bild!.....	Freundlich wie Ster-ne-lein	so muss mein Liebchen,

poco rit. *mf* *a tempo.* *p*

pp *f* *poco rit.* *p legg.*

So must my darling be,	So must my dar-ling, my darling be.
So muss mein Liebchen sein,	So muss mein Liebchen, mein Liebchen sein.

mf *poco rit.* *a tempo.* *scherz.* *p*

Sleep Well, Sweet Angel.

(SCHLAF WOHL, DU SÜSSER ENGEL DU.)

Adapted by LOUIS C. ELSON.

FRANZ ABT. Op. 213.

Moderato. *p* *S*

1. The earth is hushed in calm re- pose, The
 1. Kings stil - - le herscht es schweigt der Wald, voll -
 2. Hast thou thought once of me to - day? I
 2. Ob du auch heut an mich ge - dacht? Ich

3 3 3 *S* 3 3 3 3 3 3

day has yield - ed to the night; The west - ern sky no
 - en - det ist des Ta - - ges Lauf, ser Vög - - lein Lied ist
 thought of thee each pass - ing hour, and call be - neath the
 dacht an dich wohl für und für und ru - - fe jetzt dir

3

lon - ger glows, The stars be - gin to show their light. Slum - ber
 längst ver - halt, am Him - mel ziehn die Ster - ne auf. Schla - fe
 moons soft ray, "Good - night" to thee with - in thy bower.
 "gu - - te Nacht," ver - - bor - gen still vor dei - - ner Thür.

3 3 3 3 3 *pp*

cres. molto espressivo.

soft, slum - ber sweet,..... And let thy droop - ing eye - lids
wohl schlafe..... wohl..... und schliess die schö - nen An - gen

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "soft, slum - ber sweet,..... And let thy droop - ing eye - lids wohl schlafe..... wohl..... und schliess die schö - nen An - gen". The piano accompaniment starts with a piano (*p*) dynamic and includes triplet figures in the right hand.

close, Slum - ber soft, slum - ber sweet, Dear an - gel,
zu, schla - fe wohl, schla - fe wohl, du süs - ser

The second system continues the vocal line and piano accompaniment. The lyrics are: "close, Slum - ber soft, slum - ber sweet, Dear an - gel, zu, schla - fe wohl, schla - fe wohl, du süs - ser". The piano accompaniment features a forte (*f*) dynamic and continues with triplet figures.

blest be thy re - - pose. lie - - ber En - - gel du!

The third system shows the vocal line and piano accompaniment. The lyrics are: "blest be thy re - - pose. lie - - ber En - - gel du!". The piano accompaniment includes a mezzo-forte (*mf*) dynamic and features a triplet figure in the bass line.

1st. Hast Ob

The fourth system consists of piano accompaniment for the first ending. It begins with a first ending bracket and a forte (*f*) dynamic. The piano part includes a piano (*p*) dynamic section towards the end. The lyrics "Hast Ob" are written above the staff.

2d.

Oh! may an an - gel down - ward sweep, And
 Es schwe - - - be aus des Him - - - mels Raum ein

pp sempre.

lin - - - ger near thee, in the night; To
 heil - - - ger Bo - te dir zur Nacht; und

wreath sweet dreams a - round thy sleep, Till morn - ing wake thee with its
 brin - - ge dir den schön - - - sten Traum, bis du zum Mor - gen neu er -

pp

light, Slum - ber soft, slum - ber sweet, Thy
 wacht, Schla - fe wohl, schla - - fe wohl, und

droop - ing eye - lids gent - ly close, Slum - ber soft, slum - ber
 schliess die schö - nen Au - gen zu. schla - fe wohl, schla - - fe

sweet, In calm and hap - - - pi - est re - pose.
 wohl du süs - ser lie - - - ber En - gel du!

Sleep well, in hap - - py dreams and calm re -
 Schlaf wohl, du lie - - ber süs - - er En - gel

- pose.
 du!

ALICE, WHERE ART THOU?

(ALICE OU DONC ES TU.)

ROMANCE.

Words by W. GUERNSEY.

Music by J. ASCHER.

Andante con espressione.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand features a melodic line with a 'cres.' (crescendo) marking. The left hand provides a harmonic accompaniment with chords and moving lines.

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'rit.' (ritardando). The lyrics are:

1. The birds sleep - ing gent - ly,	Sweet	Ly - ra	gleameth
1. Au loin tout som - meil - le,	Du	jour	l'as - - tre s'en -
2. The sil - ver rain fall - ing,	Just	as	it fall - eth.
2. La fleur s'est fa - ne - e	Mais	c'est	Jus - - qu'on prin -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics:

bright;	Her rays tinge	the for - est,	And all seems glad to - night.	The
- fait	Phœ - bé luit	ver - meil - le	Tout semble heu - reux la nuit.	Moi
now;	And all things	slept gent - ly!	Ah! Al - ice where art thou?	I've
- temps;	De puis uue	an - ne - e	Ma ro - se, je t'at - tends.	Tu

winds sigh - ing by me, Cool - ing my fe - ver'd brow; The stream flows as
 seul à cette heu - re Moi seul triste, a - bat - tu Je souffre et je
 sought thee by lake - let, I've sought thee on the hill, And in the pleasant
 res - tes ca - che - e Ton chant me - me c'est tu; Par - tout je t'ai cher-

ev - er, Yet Al - ice, where art thou? One year back this e - ven, And
 pleu - re, A - lice ou donc es - tu? I - ci cha - - - que soir Ta
 wild - wood, when winds blew cold and chill; I've sought thee in for - est, I'm
 - che - e A - lice on donc es - tu? Faut - il que mes yeux Des

thou wert by my side, And thou wert by my side,
 voix ma dit: je tai - me; Ah! pres de moi re - viens t'asseoir
 look - ing heaven - ward now, I'm look - ing heav'nward now,
 nuits per - cent les voi - les; Faut - il te cher - cher aux cieux?

Vow - - - ing,..... to love me, One year past this
 Ah! viens, toi que j'ai - me, Mon cœur est le
 Oh! there, 'mid the star - shine, I've sought thee in
 Ah! viens, luis sans voi - les Par - mi tant - - l'e -

e - ven, And thou wert by my side, Vow - - - ing to love me, Al - ice,
 me - me, Hé - las! et cha - que soir, Seul..... en ces lieux seul à pre -
 for - est, I'm look - ing heav'nward now; Oh!..... there, a - mid the starshine,
 toi - les Tu bril - les dans les cieux O douce e - toile, o douce e -

What - - e'er might be - tide.
 - sent Je viens m'as - soir.
 Al - ice, I know art thou.
 - toile Tu luis aux cieux.

MORNING GREETING.

(MORGENGRUSS.)

Adapted by LOUIS C. ELSON.

MENDELSSOHN.

Andantino.

O - ver the hill - - tops sun - light is stream - ing, The tink - ling
 Ul - ber die Ber - - ge steigt schon die Son - - ne, die Läm - mer -

herd - bells sound from a - far; My sweet-heart, my love,.... now a - wake from thy
 - heer - - de läu - tet von fern; Mein Lieb - chen, mein Lamm, mei - ne Son - ne und

dream - - ing, Show forth thy face.... like a morn - ing star; Show forth thy
 Won - - ne, noch ein - mal säh'.... ich dich gar zu gern; noch ein - mal

face like a morn - ing star. I gaze up to
 sah' ich dich gar zu gern. Ich scha - ue hin -

mf *p*

thee,..... With fond glance glow - - - ing; To - day, a -
 - auf, mit spä - hen - der Mie - - - ne, "leb - wohl mein

f *p* *f* *p*

- las, I wan - der from thee! Fare - well, my love, Fare - well my
 Kind, ich wan - dre von hier! leb - wohl mein Kind, leb - wohl mein

cres. *f* *cres.* *f*

love, I wan - der from thee! Fare - well, my love!..... And yet from her
 Kind, ich wan - dre von hier! leb - wohl mein Kind!..... Ver - ge - bens, es

sf *p* *pp* *sf* *p dim.* *pp*

poco a poco.

win - dow no face is show - ing; She lies wrapt in sleep, and dreams of
regt sich kei - ne Gar - di - ne; sie liegt noch und schläft und träumt von

pp *poco a poco.*

cres. *sf* *f*

me, and dreams of me, She lies wrapt in sleep, and dreams of.....
mir, und träumt von mir, sie liegt noch und schläft, und träumt von.....

cres. *f* *cres. sempre.* *sf*

sf

me..... She lies wrapt in sleep, and dreams..... of me,
mir..... sie liegt noch und schläft, und träumt..... von mir,

sf *dim.* *p*

dim.

She lies wrapt in sleep,.... and dreams of me!
sie liegt noch und schläft,.... und träumt von mir.

dim. *pp*

OUT OF THE DEPTHS OF SORROW.

English words by LOUIS C. ELSON. (AUS MEINEN GROSSEN SCHMERZEN.)

R. FRANZ. Op. 5. No. 1.

Out of the depths of sor - row come the sweet songs I'm sing - ing, And
Andante. Aus mei - nen gross - en Schmer - zen mach' ich die klei - nen Lie - der, die

p dolce.

*Ped. ** *Ped. ** *Ped. **

swift - ly un - to her they're wing - ing A rest - ing place there to bor - row. To
 he - ben ihr klin - gend Ge - fie - der und flat - tern nach ih - rem Her - zen. Sie

ritard.

espressivo.

*Ped. ** *Ped. ** *Ped. **

- ward her heart they were swell - ing, yet now they come homeward steal - ing, com - plain - ing, and yet not re -
 fan - den den Weg zur Trau - ten, doch kom - men sie wie - der und kla - gen, und kla - gen und wol - len nicht

p *mf*

*Ped. ** *Ped. **

- veal - ing what in her heart was dwell - ing.
 sa - gen, was sie im Her - zen schan - ten. (H. HEINE.)

cres.

*Ped. ** *Ped. ** *Ped. ** *Ped. **

WE'LL MEET ABOVE.

(AUF WIEDERSEHN.)

Translated by J. C. D. PARKER.

Music by LOUIS LIEBE.

Andante con moto.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). The tempo is marked *Andante con moto*. The music begins with a piano (*p*) dynamic and features a series of chords and moving lines in both hands.

Vocal and piano musical notation for the first system. The vocal line is on a single staff with lyrics in English and German. The piano accompaniment is on two staves. The lyrics are:

1. Sun - ny rays, Sun - ny light Drive from my heart its night, 'Tis..... like the bir - die bright,

1. Son - nen-licht, Son - nen-schein Fällt mir in's Herz hin - ein, Wie..... ein Wald - vö - ge - lein

Vocal and piano musical notation for the second system. The vocal line continues with lyrics in English and German. The piano accompaniment continues. The lyrics are:

Bound - ing in glee. Sor - row will now de - part, For all my own thou art,

Hüpft es v Lust; Weil es sein Leid ver - gisst, Weil du mein ei - gen bist,

Close to thy lov - ing heart,..... Thou hold - est me, Close to thy lov - ing heart,
Weil du mich in - nig drückst An dei - ne Brust, Weil du mich in - - nig drückst

rallent.

Thou hold - est me.
An dei - - ne Brust.

colla voce. *p* *mf*

2. Yon mead - ow green shall bear Flow - ers of beau - ty rare, So long they blooming there,
2. Drau - ssen auf grü - ner Au Blü - hen viel Blümchen blau, Blü - - hen Ver - giss - meinnicht,
3. When I shall cease to live, And thy fare - well receive, Then..... one last kiss to give,
3. Wenn ich einst ster - ben muss, Gieb mir zum Schei - de-gruss, Auf mei - nen blei - chen Mund

Un - bro - ken lie; Then must they fade a - way, My love shall ev - er stay,
 Bis man sie bricht; A - ber dann wel - ken sie, Nur mei - ne Lie - be nie,
 Do not dis - dain, When thou mine eyes shall close, And wish me sweetre - pose,
 Den letz - ten Kuss. Drück' mir die Au - gen zu, Wünsch' mir die ew' - ge Ruh,

Though my heart per - ish may, That ne'er can die! Though my heart per - ish may,
 Wenn auch das Her - ze bricht, Sie wel - ket nicht, Wenn auch das Her - ze bricht,
 Say as my spir - it goes, "To meet a - gain!" Say as my spir - it goes,
 Sa - ge: "auf Wie - der - sehn!" "auf Wie - der - sehn!" Sa - ge: "auf Wie - der - sehn!"

rallent. That ne'er can die. §
 Sie wel - ket nicht!
 "To meet a - gain!"
 "auf Wie - der - sehn!"

colla voce. §

SERENADE.

(STÄNDCHEN.)

English words by L. C. ELSON.

Music by J. RAFF.

Larghetto.

Soft the shades of night are fall - ing,
 Der den Him - mel und die Er - den

Sil - ver stars peep out a - bove, May the an - gels hear my call - ing,
 Schützt mit sei - ner Va - ter hut lässt es dort auch Frie - de wer - den

accel.

May they guard the one I love, Dar - ling slum - ber, gen - tly slum - ber,
 wo mein lie - bes Lieb - chen ruht. Lieb - chen schlumm - re, schlumm - re wei - ter

cres.

Till the East with red shall shine, Till the sun - beams with - out num - ber
 bis ein lich - ter Streif sich zeigt, bis auf gold - ner Him - mele - lei - ter

f *p*

Round thy couch in rai - diance twine. Gen - tly rest while stars are beam - ing,
 hell der mor - gen nie - der steigt. Kannst die Aeu - glein ru - hig sen - ken

f *p* *espress.*

I will watch till morn - ing's light, Let me lie - ger in thy dream - ing,
 denn dein Treu - ge - lieb - ter wacht, musst im Traum auch mein ge - den - ken

pp rit.

Fond - ly loved one, Now good - night Fond - ly loved one,
 lie - bes Lieb - chen, gu - te Nacht, lie - bes Lieb - chen

pp rit.

a tempo.

now good - night.....
 gu - te Nacht.....

pp *pp* *Ped.* *Sya*

YEARNINGS.

(SEHNSUCHT.)

ANTON RUBENSTEIN.

German words by W. OSTERWALD (from the Russian by Lermontoff.)
Appassionato.

Op. 8. No. 5.

Give me days of gold - en glo - ry, And my dun - geon o - pen wide, And the fair - est maid of
Gönnt mir gold - ne Ta - ges - hel - le, öff - net mir des Ker - kers Schloss, ei - ne Maid gebt mir zur

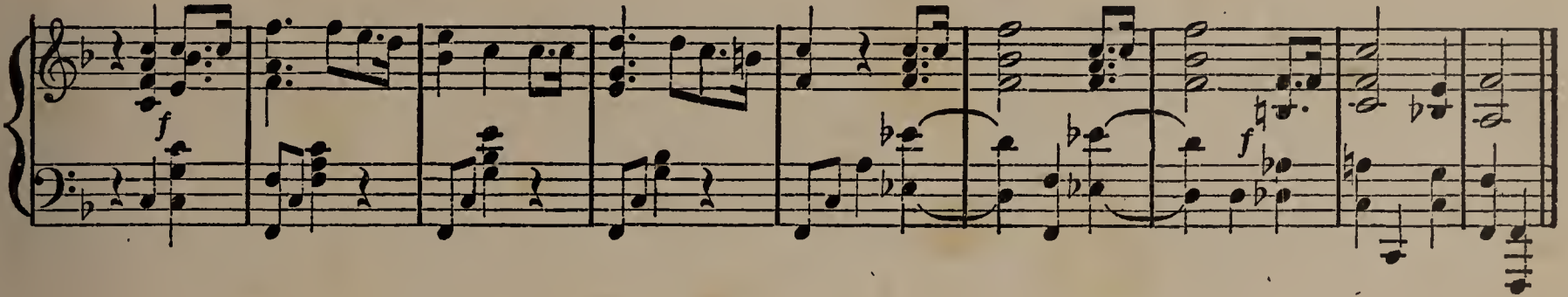
sto - ry, With a black - man'd steed to ride; O'er the leas let me go spring - ing, Springing on my jet - black
Stel - le und mit schwar - zer Mäh'n' ein Ross: Lasst mich ein - mal durch die Au - en sau - send spren - gen auf dem

steed, O'er the leas let me go spring - ing, Spring - ing on my jet - black steed, O'er the leas let me go
Ross, lasst mich em - mal durch die Au - en sau - send spren - gen auf dem Ross, lasst mich ein - mal auf den

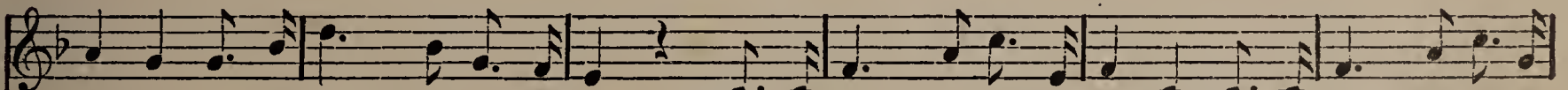
spring - ing, Life and free - dom to me sing - ing, Songs I've yearn'd for in my need, Springing on my
Au - en Le - ben ach! und Frei - heit schau - en, die ich sel - ten nur ge - noss, lasst mich spren - gen



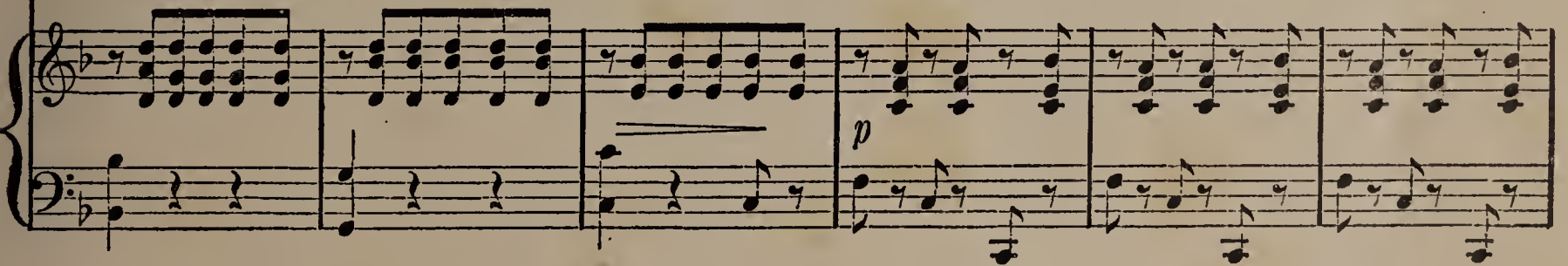
jet - black steed!
auf dem Ross!



2. Place me in the hull all bat - ter'd Of a ves - sel tem - pesttoss'd; Let the sails in shreds be
2. Mit vermorsch - ten Bret - tern gebt mir nur ein schwa - ches schwankes Boot, des - sen Se - gel von den



tat - ter'd, And the bark giv'n o'er as lost: Leap - ing 'mid the wild com - mo - tion, With no fear and with no
Wet - tern tau - send - fäl - tig sind be - droht: In die Wo - gen will ich sprin - gen, un - ver - zagt und oh - ne



stay, Leap - ing 'mid the wild com - mo - tion, With no fear and with no stay, Leap - ing 'mid the wild com -
Leid, in die Wo - gen will ich sprin - gen un - ver - zagt und oh - ne Leid, in die Wo - gen will ich



a tempo.

mo - tion, I would wres - tle with the o - cean, With its end - less might at play, With no fear and
 sprin - gen, mit dem Mee - re mann - haft rin - gen und mit der Un - end - lich - keit, . . . un - verzagt und

with no stay.
 oh - ne Leid.

Meno mosso.

3. Give to me a pal - ace state - ly, Where from tree and trel - lis tall, Sha - dy vines droop down se -
 3. Ge - bet mir ein Schloss mit Zin - nen, wo in Gär - tengrün und hell blüht die Schattenreb' und

date - ly, Foun - tains leap in mar - ble hall. Let them prat - tle and keep leap - ing, Till soft slumber holds me
 drin - nen springt im Mar - morsaal der Quell. Lasst ihn rau - schen, lasst ihn spie - len, bis der Schlummer kommt ge -

ritardando.

fast ; Let them prat - tle and keep leap - ing, Till soft slumber holds me fast, Let them prat - tle and keep
 mach, lasst ihn rau - schen, lasst ihn spie - len, bis der Schlummer kommt gemach, lasst ihn rau - schen, lasst ihn

cresc. *mf rit.*

leap - ing, Cool air round my tem-ples creep - ing, Till my dream as now is past, Till my
 spie - len, lasst die Schlä - fe ihn mir küh - len, dass ich träum und sanft er - wach', dass ich

a tempo.

dream. as now is past.
 träum' und sanft er - wach'.

p

pp

ROBERT IDOL OF MY HEART.

CAVATINA.

ROBERT LE DIABLE.

MEYERBEER.

Poco andantino.

ISABELLA.

Ah
Ro -
Ro -
Ro -

dimin. *pp.*

Ro - bert, I - dol of my heart! Our mu - tual vows it were
- bert! Ro - bert toi que j'ai - me, Et qui re - cus, qui re -
bert, Ro - bert mein Ge - lieb - - ter! Mein Herz lebt nur lebt al -
ber - - to o tu che ad - o - - ro A cui do - nai, a cui do -

dimin. *pp* *p* *cres* - - - *cen* - - - *do.*

death to part. Ah me! what grief and care Now rack me with des - pair.
cus ma foi, Tu vois mon ef - froi, Tu vois mon mon ef - froi,
lein durch dich! Du siehst meine Angst! Du siehst meine Angst!
nai mia fe, Deh mi - ra il mio ter - ror, Deh mi - ra il mio ter - ror,

cres.

Heaven.... its par - don grant, its pardon grant to thee,..... And mer - cy,
 Grà - ce - grà - ce pour toi me - me, pour toi me - me, Et grà - ce
 Mit - lied, Mit - lied für dich selber, für dich sel - ber, Und Gna - de
 Ah..... per te per te pie - tà.... de im - plo - ro, Pie - tà.....

and mer - cy gent - ly.... fall on me. Par-don on thee, mer - cy on
 et grà - ce, grà - ce pour moi. Non, non, non, non, grà - ce pour
 und Gna - de, Gna - de, für mich. Nein, nein, nein nein, Gna - de für
 pie - tà..... ab - bi, pie - tà di me. Nò nò nò nò ab - bi pie -

dimin.
 me, par - don to thee, Mer - cy on me, par - don to thee, mer -
 toi non, non, non, non, Grà - ce pour moi, grà - ce pour toi, gra -
 mich, nein, nein, nein, nein, Gna - de für mich, Gua - de für mich, Gna -
 tà, nò, nò, nò, nò, Pie - tà di mè, ab - bi pie - tà, ah

dim.

cy on me,..... on me.
 ce pour moi,..... pour toi.
 de für mich..... für Dich.
 bi pie - tà..... di me.

pp

Ma - ny vows, ma - ny vows we fond - ly cher - ished,
 Quoi ton cœur quoi ton cœur se..... de - ga - ge ?
 Wie, dein Herz, wie, dein Herz hat..... ver - ges - sen,
 E fia-ver, e fia-ver che il tuo co - re La

Hopes of bliss,.... hopes of bliss have they thus un time - ly per - ished?
 Des ser - mens..... les plus doux ? des ser - mens..... les plus douz ?
 Was du heiss, was du heiss schwurst einst mir ? was du schwurst ?
 fe - de, la fe - de e l'o - nor..... col - pes - ti ?

p cres. *a*

Ere now thou didst im-plore me, But now I call on thee. Ere now thou didst im-
 Tu me ren-dis hom-ma-ge, Je suis à tes ge-noux.. Tu me ren-dis hom-
 Einst hast du mir ge-hul-digt, Zu füs-sen lieg' ich dir. Einst hast du mir ge-
 Tu ommaggio a me ren-des-ti, Or ve-di me al tuo piè. Tu ommaggio a me ren-

p

pp

plore me, But now I call on thee, I call on thee, I call on thee.
 ma - - ge, Je suis à tes ge-noux, à tes ge-noux, à tes ge - nous.
 hul - digt, Zu Füs-sen lieg' ich dir, zu Füs-sen dir, zu Füs-sen dir.
 des - - ti Or ve-di me al tuo piè, si al tuo piè, si al tuo piè.

cres. *rfz*

pp

Heaven.... its par - don grant, its pardon grant to thee,..... And mer - cy,
 Grà - ce grà - ce pour toi me - me, pour toi me - me, Et grà - ce
 Gna - de, gna - de für dich selber, für dich sel - - ber, Und Gna - de
 Ah..... per te per te pie-tà.... de im - plo - - ro, Pie - tà.....

and mer - cy mer - cy gent - ly fall on me. Par - don to thee, mer - cy on
 et grà - ce, grà - ce pour moi. Non, non, non, non, grà - ce pour
 und Gna - de, Gna - de, für mich. Nein, nein, nein nein, Gna - de für
 pie - tà..... ab - bi, pie - tà di me. Nò nò nò nò ab - bi pie -

dimin.

me, par - don to thee, Mer - cy on me, par - don to thee, mer -
 moi non, non, non, non, Grà - ce pour toi, grà - ce pour moi, gra -
 mich, nein, nein, nein, nein, Gna - de für mich, Gna - de für mich, Gna -
 tà, nò, nò, nò, nò, Pie - tà di me, ab - bi pie - tà, ab

un poco piu mosso.

cy on me,..... ou me.
 ce pour moi,..... pour toi.
 de für mich..... für mich.
 bi pie - tà..... di me.

By the love that once did move thee, Dear - est ! do not now re - prove me But
 O mon bien, mon bien su pre - - me, Toi que j'ai - me toi que j'ai - - me tu
 Ach mein Ro - bert den ich lie - - be, Dir ge - ho - ren mei - ne Trie - - be Du
 Ah ! Ro - ber - to tu che a - do - - ro, Tu a cui do - nai mia fe..... Deh

hear thou my prayer, And see my despair, O see my des - pair, O see my des -
 vois mon ef - froi, Tu vois mon ef - froi, Tu vois mon ef - froi, Tu vois mon ef -
 siehst mei - ne Angst, Du siehst meine Angst, Du siehst meine Angst, Du siehst mei - ne
 mi - ra il mio ter - ror, Mira il mio ter - ror, Mira il mio ter - ror, Mira il mio ter -

cres. *sempre.*

tempo lo.

- pair. Ah ! Heaven..... its par - - - don
 - froi. Ah ! Grä - - - ce, grä - - - ce
 Angst. Ah ! Gna - - - de, Gna - - - de
 ror. Ah ! Ah..... per te per

fp *fp*

grant, its par - don grant to thee, And mer - cy, and mer - cy
 pour toi me - me, pour toi me - me, Et grâ - ce, et grâ - ce,
 für dich sel - ber für dich sel - ber, Und Gna - de, und Gna - de,
 e pie - tà..... de im - plo - ro, Pie - tà..... pie - tà.....

pp ritard.
 gent - ly fall on me. Mer - cy, mer - cy,
 grâ - ce.... pour.... moi. Grâ - ce, grâ - ce,
 Gna - de für mich. Gna - de, Gna - de,
 ab - bi, pie - tà di me. Pie - ta. pie - ta,

mer cy on me.
 grâ ce pour moi.
 Gna de für mich.
 ah..... pie - tà..... di..... me.

Silently Blending Night's Shadows Fall.

(VOI CHE SAPETE.)

TWILIGHT.

Page's song in MARRIAGE OF FIGARO.

Composed by MOZART.

ANDANTE CON MOTO.

sempre.

Voi che sa - pe - te
Si - lent - ly blend - ing
Ihr, die ihr Trie - be des

sempre slaccato.

che co - s'è a - mor, Don - ne, ve - de - to s'io l'ho nel
Night's shad - ows fall; Twi - light de - scend - ing. Steals o - ver
Herz - ens kennt, sprecht, ist es Lie - be, was hier so

cor. Don - ne, ve - de - te s'io l'ho nel cor.
all Brennt! sprecht, ist es Lie - be, was hier so Brennt!

Quel - lo ch'io pro - vo, a voi di - rò; E per me
 Far dis - tant moun - tains Seem to draw near; Cool sil - v'ry
 Ich will's Euch sa - gen, was in mir wüht, Euch will ich's

nuo - vo, ca - pir nol so. Sen - to un af - fet - to
 foun - tains Fall soft and clear. Ten - der - ly tink - ling
 kla - gen Euch die Ihr fühlt. Sonst war's im Her - zen

pien di de - sir, Ch'o ra è di - let - to, c'ho ra è mar -
 Sound sweet gui - tars; While calm - ly twink - ling, Watch the bright
 mir leicht und frei es wa - ren Schmer - zen und Angst mir

tr; Ge - lo e poi sen - to Pal - ma av - vam - par,
 stars, Oh, tis the hour - When deep thoughts rise.
 neu; jetzt führt, wie Bli - tze bald Pein, bald löst.

E in nn mo - men - to, tor - no a ge - lar. Ri - cer - co un
 Spells at whose pow - er, Pale sor - row flies. Friends cer - co un
 bald Frost, bald Hi - tze durch mei - ne Brust Ein that are
 heim - lich

be - ne fuo - ri di me, Non so h'il tie - ne,
 dear - est; Now seem more dear; Scenes that are fair - est
 Seh - nen zieht, wo ich bin, zu fer - nen Schö - nen

non so cos' è; So - spi - ro, e ge - mo sen - za vo - ler; Pal - pi - to, e
 Fresh fea - tures wear; Eyes that are tear - ful, Yield to its charm; Hearts that are
 mich treu - lich hin; dann wird von Lei - den und in ner'n Hahn und dann vor

tre - mo sen - za sa - per; Nor tro - vo pa - ce Not - te ne di; Ma pur mi
 fear - ful, Own the soft calm. The souls de - vo - tion, The whisper'd vow, The soft e -
 Freu - den mien Bus - en warm es winkt und folgt mir nun u - ber - all, und doch be

pia - ice lan - guir co - si! Voi, che sa - pe - te
 mo - tion All deepen now, Si, lent - ly blend - ing
 - hagt mir die sü - esse Qual. Ihr, die ihr Trie - be des

che ca - saè a - mor, Don - ne, ve - de - te s'io l'ho nel
 Night's shad - ows fall; Twi - light de - scend - ing. Steals o - ver
 Herz - ens kennt, sprecht, ist es Lie - be; was hier so

cor. Don - ne, ve - de - te, s'io l'ho nel cor.
 all Twi - light de - scend - ing! Steals o - ver all.
 brennt! sprecht, ist es Lie - be, was hier so brennt?

don - ne ve - de - te, s'io l'ho nel cor.
 Twi - light de - scend - ing, Steals o - ver all.
 sprecht ist es Lie - be, was hier so brennt.

TELL ME, O BIRD!

(SAGE MIR, VOGEL.)

(DIS MOI, PETIT OISEAU.)

FRANZ ABT, Op. 237, No. 4.

Allegretto.

p scherz. e molto legg. *cres.*

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Allegretto' and the dynamics range from piano to crescendo.

mf

p grazioso.

Sa - ge mir, Vo - gel im grü - - nen Wald,
 Tell me, O Bird! of the mer - ry green - wood,
 Dis moi, pe - tit oi - seau dans la fo - rêt,

Ku - kuk, Ku - kuk,
 Cuc - koo! Cuc - koo!
 Cou - cou! Cou - cou!

p *mf*

The piano accompaniment for the first vocal entry consists of two staves. The right hand has a simple harmonic accompaniment, and the left hand has a bass line. Dynamics are marked from piano to mezzo-forte.

Ku - kuk,
 Cuc - koo!
 Cou - cou!

sa - ge mir; Vö - gel - ein, werd' ich wohl alt?
 Shall I grow 'old? tell me, shall I grow old?
 Dis moi donc vi - te l'a - ge que j'au - rai.

p *mf*

The piano accompaniment for the second vocal entry consists of two staves. The right hand has a simple harmonic accompaniment, and the left hand has a bass line. Dynamics are marked from piano to mezzo-forte.

mf piangando.

Ku - kuk, Cuc - koo! Cou - cou, Ku - kuk, Cuc - koo! Cou - cou, Ku - kuk, Cuc - koo! Cou - cou, Ach, nur noch zwei, drei Jahr!
 "Ah! years but two or three:"
 Seu - le - - ment deux, trois ans,

dim.

acceler. *poco rit.* *a tempo.*

Vo - gel, das ist nicht wahr, das ist nicht wahr! Län - - ger noch möcht ich auf
 False - ly, say'st thou to me, false - ly, to me. Lon - - ger on earth I would
 Cou - cou ru - sé - tu mens, tu mens. Veux - - tu ma mort dé - ja

acceler. *poco rit.* *a tempo.*

Er - den gern sein, Län - - ger noch möcht ich auf Er - den gern sein.
 plea - sure to dwell, Lon - - ger on earth I would plea - sure to dwell.
 est - il donc vrai? Veux - - tu ma mort dé - ja est il donc vrai?

poco accel. *poco rit. molto grazioso*

war - te nur Ku - kuk, ich hel - fe dir ein.....
 Wait awhile, wait, I shall help thee to tell;.....
 At - tends, vi - lain cou - cou, je t'ai - de - rai,.....

war - te nur, war - te ich hel - fe dir
 Wait, Cuckoo! wait, I shall help thee to
 At - tends, vi - lain cou - cou, je t'aide - rai

pp *dim.*

f riten. *p ad libitum.*

ein!
tell.
[-rai.

La.....
La.....
La.....

Kukuk! Kukuk, Kukuk, Kukuk,
Cuckoo! Cuckoo, Cuckoo, Cuckoo!
Coucou, Coucou, Coucou, Coucou,

a tempo. *riten.* *ten. pp* *a tempo.*

Kukuk,
Cuckoo!
Coucou,

La.....
La.....
La.....

Kukuk, Kukuk, Kukuk, Kukuk,
Cuckoo! Cuckoo! Cuckoo! Cuckoo!
Coucou! Coucou! Coucou! Coucou!

a tempo. *riten.* *Echo.* *a tempo.*

poco piu accel. *poco rit.*

Ru - fe, mein Vö - glein, ich gön'n' dir - nicht Ruh,
Sing a - way, Bird, I shall not let thee rest,
Chan - te, cou - cou, tu n'as pas de re - pos.

Ku - kuk, Ku - kuk,
Cuc - koo! Cuc - koo!
Cou - cou, Cou - cou,

Ku - kuk,
Cuc - koo!
Cou - cou!

ei, wie das präch - tig klingt im - mer nur zu!
Thy ten - der note ev - er makes me feel blest,
Ton chant m'est main - ten - ant tout a - pro - pos,

pp Ku-kuk, Ku-kuk, Ku-kuk, Ku-kuk, Wenn ich's nicht lei - den will,
Cuckoo! Cuckoo! Cuckoo! Cuckoo! Ah! if sad thoughts me fill,
Coucou, Coucou, Coucou, Coucou, Je ne veux le souffrir,

f piangando.

calando.

poco rit. *a tempo.*

schweigst du wie - der schon still, wie - der schon still? Dries - - sig, auch vier - zig Mal
Sweet Bird! thou then art still; Thou then art still; Lon - - ger on earth I would
Et toi tu vas fin - - ir. Tren - - te, qua - ran - te fois

poco rit.

musst du noch schrein, Drei - - sig, auch vier - zig Mal musst du noch schrein.
plea - sure to dwell, Lon - - ger on earth I would plea - sure to dwell.
tu crie - - ras, Tren - - te, qua - ran - te, fois tu crie - - ras.

accel. molto legato. *grazioso poco rit.*

war - te nur Ku - kuk, ich hel - fe dir ein.....
 Wait awhile, wait, I shall help thee to tell;.....
 At - tends, vi - lain cou - cou, tu en au - ras,.....

war - te nur, war - te ich hel - fe dir
 Wait, Cuckoo! wait, I shall help thee to
 At - tends, vi - lain cou - cou, tu en au - ras,.....

pp

mf riten. *colla voce.*

ein!
 tell.
 -ras.

La.....
 La.....
 La.....

p

ad libitum.

Kukuk! Kukuk, Kkuk, Kukuk,
 Cuckoo! Cuckoo, Cuckoo, Cuckoo!
 Coucou, Coucou, Coucou, Coucou,

mf *riten.* *p*

a tempo.

Kukuk, Kukuk, Kukuk,
 Cuckoo! Cuckoo! Cuckoo!
 Coucou, Coucou, Coucou,

La.....
 La.....
 La.....

f *ten.* *pp*

mf *Echo.*

ad lib. repet.

Ku - kuk, Ku - kuk, ah.....
 Cuc - koo! Cuc - koo! ah.....
 Cou - cou, Cou - cou, ah.....

sf brillante.

Ku - knk!
 Cuc - koo!
 Cou - cou!

*(From * to * may be omitted)

SING, SMILE, SLEEP.

CHANTEZ, RIEZ, DORMEZ. (SERENADE.)

English adaptation by LOUIS C. ELSON.

CHARLES GOUNOD.

p
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

1. When thou sing - est so sweetly, my arms round thee en - twine,
 2. When thou smil - est so brightly, my heart wholly is blest,
 3. When thou slum - ber thou'rt falling, Be-neath bright starry beams,

1. Quand tu chan - tes ber - cé - e Le soir en - tre mes bras
 2. Quand tu ris - sur ta bouche L'a-mour s'é - pa-nou - it
 3. Quand tu dors - calme et pu - re Dans l'om - bre sous mes yeux

Dost thou know how complete - ly my heart beats but for thine? And my soul then is
 For each jeal - ous thought lightly is calmed within my breast. By that smile thou hast
 I hear ten - der tones calling to me from out thy dreams. Tho' thy tho'ts may have

Entends tu ma pensé - e Qui te répond tout bas Ton doux chant me rap -
 Et soudain le fa - rou-che Soup - con s'é - ra - nou - it Ah! le ri - re fi -
 Ton ha - lei - ne murmure des mots harmo - ni - eux Ton beau corps, se ré -

mov - ed, and sweet dreams round me play, . . . Ah! . . . Sing on, sing on, be-
 prov - ed, thy love pure as the day, . . . Ah! . . . Smile on, smile on, be-
 roved in fancy's realms far a - way, . . . Ah! . . . Sleep on, sleep on, be-

pel - le les plus beaux demes jours . . . Ah! . . . Chan-tez chan - tez ma
 dè - le prourè un cœur sans dé tours . . . Ah! . . . ri - ez ri - ez ma
 rè - le Sans roile et sans a - tours . . . Ah! . . . dor-mez, dor - mez ma

lov - - ed, sing on, sing on for aye, . . . sing on, . . . sing on, be -
 lov - - ed, smile on, smile on for aye, . . . smile on, . . . smile on, be -
 lov - - ed, sleep on, sleep on for aye, . . . sleep on, . . . sleep on, be -

bel - - le chan-tez chan-tez tou - jours . . . chan - tez . . . chan - tez ma
 bel - - le ri - ez ri - ez tou - jours . . . ri - ez . . . ri - ez ma
 bel - - le dor-mez dor - mez teu - jours . . . dor - mez . . . dormez ma

dim. *p*

loved, sing on for aye, sing on, be - loved, sing on for
 loved, smile on for aye, smile on, be - loved, smile on for
 loved, sleep on for aye, sleep on, be - loved, sleep on for

dim. *p*

belle chantez tou - jours chan - tez ma belle chan - tez . . . tou - -
 belle ri - ez tou - jours ri - ez ma belle ri - ez . . . tou - -
 belle dormez tou - jours dor - mez ma belle dor - mez . . . tou - -

1 & 2. 3.

aye.
 aye.
 aye.

- jours
 - jours
 - jours

THE LITTLE BIRD.

DER KLEINE VOGEL.

English words by LOUIS C. ELSON.

W. TH. SÖDERBERG.

Moderato. (♩ = 92.)

1. Up - on the Lin - den a bird - ling sang, A bird-ling sang, A
 2. A kind - ly An - gel with eyes of blue, With eyes of blue, With
 3. That bird sings yet with a plain - tive trill, A plain - tive trill, A
 1. Ein Vo - gel sang auf dem Lin - den zweig, dem Lin - den zweig, dem
 2. Der En - gel Got - tes mit Au - gen blau, mit Au - gen blau, mit
 3. Der Vo - gel singt noch am heut' - gen Tag, am heut' - gen Tag, am

bird - ling sang, 'Twas small and wee but its car - ol rang "How
 eyes of blue, He marked the song as it Heav'nward flew As
 plain - tive trill, Al - though a - las! they are part - ed still Per -
 Lin - den zweig, "Klein bin ich zwar a - ber lie - der - reich, und
 Au - gen blau, in Wol - ken schwebt er und hört's ge - nau, was
 heut' - gen Tag, ob Lieb - chen wohl zu ihm kom - men mag? das

rich am I in my sing - ing, But Ah! my mate is so
 eve - ning shades soft were fall - ing; "Oh! lit - tle bird on the
 - haps they may be for - e - ver; That bird sings yet with a
 kann wohl spie - len und sin - gen. "Doch weit ent - fernt ist das
 lieb - lich tönt in den A - bend. "Du Vö - ge - lein auf dem
 weiss kein En - gel im Him - mel! Der Vo - gel singt noch am

cresc.

far a-way! But Ah! my mate is so far a-way! I
 lin - den bough, Oh! lit - tle bird on the lin - den bough, Thy
 plain - tive trill, That bird sings yet with a plain - tive trill, Al -
 Lieb - chen mein, doch weit ent - fernt ist das Lieb - chen mein, sein
 Lin - den-zweig, du Vö - ge - lein auf dem Lin - den-zweig, du
 heut' - gen Tag, der Vo - gel singt noch am heut' - gen Tag; ob

wait her com - ing from day to day, Yet time no mes - sage is bringing."
 love's sweet song clear is ris - ing now, And both to - geth - er are call - ing."
 - though a - las! they are part - ed still, Per - haps they may be, for - e - ver.
 Sang er - tö - net in Feld und Hain, fern flat - tert es in dem Walde."
 und dein Lieb - chen, Gött gonnt es Euch ver - eint zu spie - len und singen."
 Lieb - chen wohl zu ihm kom - men mag? kein Mensch es weiss und kein Engel.

HEAREST THOU?

ODI TU ? (BARCAROLLE.)

English words by LOUIS C. ELSON.

Music by TITO MATTEI.

Allegretto mosso.

Swift thro' the night's fear-ful darkness I fly In my
A - tra pro-cel - la tra - rol - ge il mar. La

boat, o'er the bil-lows all crest-ed with foam, On - ward I steer, for a ha - ven is
mia na - vi - cel - la dell on - de in fu - ror Sem - bra che go - da l'a - bis - so sfi -

nigh, 'Tis to meet with my loved one, that bold-ly I roam; Yo! ho!
- dar, E sui flut - ti spu - man - ti ella sci - vo - la o - gnor, Oh! oh!

Wild may be the sea, Yo! ho! Still to her I flee! Yo!
 più che fremell mar, Oh! oh! più spedi - ta va, Oh!

quasi a piacere e con devozione.

ho! To her arms I flee! San - ta Ma - ri - a, lis - ten and save! Help thou my bark o'er
 Oh! più spedi - ta va! San - ta Ma - ri - a de - gna ascol - tar I pre - ghi miei! di

col canto. *a tempo.* *col canto.*

treach - er - ous wave, Help thou me now, And o - ver the o - cean guide thou safe -
 me pie - tà! de - gna sot - trar i gior - ni mie - i Dall' on - de

rall. *a tempo.* *f p* *p col canto.*

ly my prow, Hear - est thou? Tempests roar,
 in fu - ror! O - di tu? qual fra - gor!

a tempo. mf *deciso. cresc. con slancio.*

pp a tempo.

f Fly o'er the sea, my trusty boat, *p* Fly for the storm soon will be
 Vo - la sul mar, pro - ra fe - del, Vo - la, chè pres - - so il fa - ro e

cresc. o'er. Soon in the port Safe - ly thou'lt float, *stent.* And I shall see her bright
 già Del mio te - sor Cor - ri all' o - stel, Vo - la, o bar - chet - -

eyes on the shore.
 ta, il li - do è là.

p When in the storm, 'mid the
 Quan - do la not - te so -

black-ness of night, I stand firm at the helm as the waves wild-ly roll,
 let - to io sto Sul-la pro-ra di - scer - no tem - pe - sta che vien

. Then do I think on her eyes clear and bright, And their spar-kle gives cour-age and
 Ri - do dei flut-tie ti - mo-re non ho; Mi dà for-zail pen-sar al - l'a -

strength to my soul. Yo! ho! Wild may be the
 ma - to mio ben. Oh! oh! più che fre-me il

sea, Yo! ho! Still to her I'll flee! Yo! ho!
 mar, Oh! oh! la mia na - ve o - gnor Oh! oh!

quasi a piacere e con devozione.

To her arms I flee! San-ta Ma-ri-a, lis-ten and save! Guide thou my bark o'er treach-er-ous
più spedi-ta va! San-ta Ma-ri-a de-gna ascol-tar I pre-ghi miei! di me pie-

col canto. *a tempo.* *col canto.*

wave, Help thou me now, And o-ver the o-cean guide thou my prow, Yes, guide . . .
tà! De-gna sot-trar i gior-ni miei Dall'on-de in fu-ror Dall'on - - -

sosten. *rall.* *accel.* *p rall.*

a tempo. *f* *p* *accel.* *p col canto.*

thou my prow, Hear-est thou? Tempests' roar,
de in fu-ror! O-di tu? qual fra-gor!

a tempo. *mf* *deciso.* *cresc.* *con slancio.*

pp a tempo. *f*

f *p*

Fly o'er the sea, my trusty boat, Fly for the storm soon will be
 Vo - la sul mar, pro - ra fe - del, Vo - la, chè pres - - so il fa - ro è

f *stent.*

o'er. Soon in the port Safe - ly thou'lt float, And I shall see those
 già. Del mio te - sor Cor - ri all'o-stel, Vo - la, o bar - chet - -

f *col canio.*

bright eyes on the shore.
 ta, il li - do è là.

f

HOMeward.

HEIMWÄRTS. (H GRUNHOLZER.)

Translated by LOUIS C. ELSON.

FRANZ ABT, Op. 372, No. 2.

Con moto.

Piano introduction in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, often grouped in triplets. The bass line features a steady eighth-note accompaniment, also with triplet patterns. Dynamics include *f* (forte) and *p* *dimin.* (piano, diminishing).

Vocal line in 3/4 time, starting with a *f* (forte) dynamic. The melody is primarily eighth and quarter notes, with triplet markings. It concludes with a *dimin.* (diminishing) instruction.

1. From the val - - leys to the o - cean,	Blooms the world	in beau - ty grand,
3. Fair - est stream in sun - set glo - ry,	Fond - ly gaze	I at thy glow,
1. Weit hin-aus zum Mee - resstran - de	Blü - het Got - - tes	Welt so schön,
3. Schön - er Strom im A - bendschei - ne,	Grüssend fol - - get	dir mein Blick,

Piano accompaniment for the first system, continuing the bass line with triplet patterns. It ends with a *ritard.* (ritardando) instruction.

Tempo 1.

mf

Vocal line in 3/4 time, starting with a *mf* (mezzo-forte) dynamic. The melody continues with eighth and quarter notes and triplet markings.

Yet I on - - ly feel its beau - ty	When I on	the mountains stand.
But I long a - gain to wan - der	Back to where	thy sour - ces flow.
Doch mir blüht das Al - ler-lieb - ste	Nur auf je - - nen	lich - ten Höh'n.
Doch mich zieht ein schmerzlich Seh - nen	Deinen wei - - ten	Weg zu - rück.

Piano accompaniment for the second system, continuing the bass line with triplet patterns. It begins with a *p* (piano) dynamic.

p *cresc.* *riten.*

1. 3. To those moun - - tains I would hie, With the clouds would home - ward fly.
 1. 3. Nach den Ber - - - gen möcht'ich ziehn, Mit den Wol - - ken heim - wärts fliehn.

a tempo. *sf* *mf* *f*

Home - ward, home - - ward, Home - ward I would fly, Home - - ward,
 Heim - wärts, heim - - wärts, heim - wärts möcht'ich fliehn, Heim - - wärts,

ritard. *a tempo.*

home - - - ward, Home - ward I would fly.
 heim - - - wärts, heim - wärts möcht'ich fliehn.

a tempo. *p cresc.*

2. In the love - - ly gold - en mead - ows,
 4. Friendly gleams from tur - rets state - ly,
 2. Auf den schö - - nen gold - nen Au - en
 4. Freundlich leuch - tet von den Thür - men

dimin. *Tempo 1.*

Or where for - - est branch - es sway,
 Cross - es bright of bur - nished gold;
 in dem stil - - len ern - sten Wald,
 mir der Kreu - - ze gold - ner Schein,

Lin - ger man - y sun - ny pleas - ures,
 Yet the treas - ure I hold dear - est,
 Al - le Won - - ne möcht' er - wa - chen.
 Doch es schlies - set, was ich lie - be,

mf *p* *cresc.*

But they quick - ly fade a - way.
 But an hum - - ble hut doth hold.
 Docher - lisch sie nur so bald.
 Ei - ne klei - - ne Hüt - te ein.

To my moun - - tains I would hie,
 To my moun - - tains I would hie,
 Nach den Ber - - - gen möcht ich ziehn.
 Nach den Ber - - - gen möcht ich ziehn.

riten. a tempo.

2. 4. With the clouds would home - ward fly. Home - - - ward, home - - - ward,
 2. 4. Mit den Wol - - - ken heim - wärts fliehn. Heim - - - wärts, heim - - - wärts,

mf *f*

Home - - - ward would I fly, Home - - - ward, home - - - ward,
 heim - - - wärts möcht'ich fliehn, Heim - - - wärts, heim - - - wärts,

ritard.

home - ward would I fly.
 heim - wärts möcht'ich fliehn.

a tempo.

p cresc.

THOU'RT LIKE UNTO A FLOWER.

English version by NATALIA MACFARREN.

ANTON RUBINSTEIN.

Moderato.

p

Thou'rt like un - to a flow - er As fair as
 Du bist wei ei - ne Blu - me so hold und

pure as bright..... I gaze on thee and sad - ness steals o'er my
 schön und rein, ich schau' dich an, und Weh - muth schleicht mir in's

heart's de - light. I long on those golden tres - ses My fold - ed
 Herz hin - ein mir ist, als ob ich die Hän - - de auf's Haupt dir

p

hands to lay Pray - ing that Heav'n may pre - serve thee So
 le - - - gen solt', be - - tend, dass Gott dich er - hal - - te so

fair, so pure al - way, Pray - ing that Heav'n may pre - serve
 rein, und schön, und hold, be - tend, dass Gott dich er - hal' - -

cres - - - - *cen* - - - -

do. *p*

thee So fair, so pure al - way
 te so rein, und schön, und hold

do. *p*

Pray - ing that Heav'n may pre - serve thee,
be - tend, dass Gott dich er - hal - te,

So fair, so pure al - way. . .
so rein, und schön und hold.

.....
.....

AVE MARIA.

Melodie Religieuse Adaptee au 1er. Prelude de J. S. Bach,

CHARLES GOUNOD.

Moderato.

p
Ped. * *Ped.* * *Ped.* *

A - - - - - ve Ma - ri - - - -
A - - - - - ve Ma - ri - - - -

Ped. * *pp* *Ped.* * *Ped.* * *Ped.* *

- a,..... Thou..... hap - py mo - - ther, God is
- a,..... gra - - - ti - a ple - - na Do - - - mi - nus

Ped. * *cres.* *Ped.* * *pp* *Ped.* * *cres.* *Ped.* *

with..... thee, Bless - - - ed, bless - - - ed art thou A
 te - - - cum be - - - ne - - - dic - - - ta tu in

- bovo. all..... mo - - - thers, Since..... in Beth - - - lehem,
 mu - - - li - - - e - - - ribus, et..... be - ne - dic - - - tus

came..... to.... thee..... the..... an - - - gel of the Lord,.....
 fruc - - - tus.... ven - - - tris..... tu - - - i Je - - - su,

Hon - - - or'd and bless - - - ed, hon - - - or'd and bless - - - ed Ma-
 sanc - - - ta, Ma - ri - - - a, sanc - - - ta Ma - ri - - - a, Ma-

- ri - - - a, Mo - - - ther of Je - - - sus,
 - ri - - - a, O - - - ra pro no - - - bis,

In - - - fant Re - deem - - er, Born..... to
 no - - - bis pec - ca - to - - ri - bus, nunc..... et in

save us from our sins,..... and all our hea - vy woes.....
 ho - - ra in ho - - ra mor - tis no - stræ A - - -

..... A - - - ve !.....
 - men ! A - - - men !.....

THINE OWN.

(DU HAST MIR VIEL GEGEBEN.)

English Version by J. C. D. PARKER.

Music by LUTTWITZ. Op. 7.

Moderato.

Thine own thou gav - est free - - ly, Hast or - fered me thy
 Da hast mir viel ge - ge - - ben, Da schenk - test mir dein

heart;..... Hast ta - ken all now from me, And left but sor-row's smart. The
 herz; Da nahmst mir Al - les wie - - der, und liess - est mir den Schmerz. Du

rall.

heav - en's thou hast o - - pened in all their glo - ry bright,..... But
 zeig - - test mir den Him - - mel und sei - - ner Son - - ne Pracht, Du

now a - gain hast closed them, and all a - round is night, **But**
 hast ihn schnell ge - schlos - - sen, und um mich her ist Nacht, **Da**

now a - gain hast closed them, and all a - round is night,
 hast ihn schnell ge - schlos - - sen, und um mich her ist Nacht.

rall.

Now far a - way I
 Ich zie - he nun in's

wan - - der, God give me sweet re - pose,..... When in the stran ger coun
 Wei - - ter, Gott schen - ke mir die Ruh,..... Wenn mich in fer - nem Lan -

p

try, The grave on me shall close. When in the rock - y val - - ley thou
 de, deckt Mut - ter Er - - de zu. Wenn's an des Tha - - les Fel - - sen, wie

pp

hear'st a gen - tle sigh, Then think my voice is say - - ing to thee a last good-
 lei - se Seuf - zer klagt, so denk s'ist mei - ne Stim - - me die Le - be - wohl dir

molto rall.

- bye; Then think my voice is say - - ing to thee a last good - bye.
 sagt; so denk s'ist mei - ne Stim - - me die Le - be - wohl dir sagt.

Tempo 1o.

morendo.

dim.

pp

OVER THE STARS THERE IS REST.

(Soprano.)

UEBER DEN STERNEN IST RUH.

Adapted by LOUIS C. ELSON.

FRANZ ABT, Op. 128.

Andante.

Piano introduction in 3/4 time, marked *Andante* and *p*. The music is in B-flat major and features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand.

Soprano vocal line with lyrics. The music is in 3/4 time, marked *p* and *pp*. The lyrics are: "O - ver the stars there is rest,..... Ue - ber den Ster - nen ist Ruh!..... O - ver the stars there is rest!..... Ue - ber den Ster - nen ist Ruh!....."

Piano accompaniment for the first vocal phrase. The music is in 3/4 time, marked *p* and *pp*. The accompaniment consists of chords and simple melodic lines in both hands.

Soprano vocal line with lyrics. The music is in 3/4 time. The lyrics are: "Though earthly sor - rows press sad - - ly, Though grief and an - guish strive Dul - de, o dul - de he - nie - - den, Wenn dir zu lei - den be -"

Piano accompaniment for the second vocal phrase. The music is in 3/4 time. The accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

mad - - - ly, Soon thou shalt taste, oh, how glad - - - ly,
 - schie - - - den, Dor - ten in e - wi - gem Frie - - - den

Peace in the home of the blest,

La - chet the nur Won - ne dir zu.....

No storm - y cares shall come

Was dich hie - nie - den ge -

nigh..... thee, Sor - row and sad - ness pass by..... thee.

trof - - - fen, O welch ein se - li - ges Hof - - - fen.

O - ver the stars there is rest,.....

Ue - ber den Ster - nen ist Ruh!.....

O - ver the

Ue - ber den

f *pp* *rit.*

stars there is rest!.....
 Ster - nen ist Ruh!.....

p O - ver the stars there is rest,.....
 Ue - ber den Ster - nen ist Ruh!.....

pp O - ver the stars there is rest!.....
 Ue - ber den Ster - nen ist Ruh!.....

Bear then thy bur - den, un - tir - - ing,
 Dul - de, o dul - de auf's Neu - - e,

Soon shalt thou win thy de -
 Dor - ten, in e - wi - ger

- sir - - ing,
 Bläu - - e,

Oh, what a prom - ise in - spir - - ing,
 Woh - net nicht Kum - mer, nicht Reu - - e,

Peace shall come un - to thy breast!.....
 Dor - ten ge - ne - sest auch du!.....

What though the clouds were a -
 Was dir die Wun - den ge -

round..... thee, Bliss at the last shall have found.... thee,
 schla - gen, Musst es ge - dul - dig er - tra - gen,

O - ver the stars there is rest,..... O - ver the
 Ue - ber den Ster - nen ist Ruh!..... Ue - ber den

stars there is rest!.....
 Ster - nen ist Ruh!.....

It is better to Laugh than be Sighing.

Composed by DONIZETTI.

LINLEY.

Allegretto non troppo.

Piano introduction in 6/8 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note accompaniment in the left hand.

Vocal line and piano accompaniment for the first phrase. The vocal line begins with a rest, followed by the lyrics: "It is better to laugh than be sigh - - ing, When we / Il se - gre - to per es - ser fe - li - - ci sò per". The piano accompaniment continues with the same rhythmic pattern as the introduction.

Vocal line and piano accompaniment for the second phrase. The vocal line continues with the lyrics: "think how life's moments are fly - ing; For each sorrow, Fate ev - er is bring - ing, There's a pleasure, in store for us / prova e l'inseg - no agli a-mi - ci, sta se - ge - no sia nu - bi - lo il cie - - lo, og - ni tem - po, sia cal - do sia".

Vocal line and piano accompaniment for the third phrase. The vocal line concludes with the lyrics: "spring - ing, Tho' our joys like to waves in the sunshine, Gleam a - while, then are lost to the sight; Yet, for / ge - - lo scher-zoe be - vo e de - ri - do gl'in - sa - ni che si dan del fu - tu - ro pen - sier scher-zoe".

rallo.

each sparkling ray That so passes a-way, Comes an - oth - er as brilliant and light.
 be - vo, e de - ri - do gl'in - sa - ni che si dan del fu - tu - ro pen - sier.....

rallo.

poco piu mosso. tempo primo.

..... Then 'tis bet - ter to laugh than be sigh - ing, They are wise who re - solve to be
 Non eu - ria - mo l'in - cer - to do - ma - - ni se quest' og - gi n'e da - to go -

ad lib.

gay,..... When we think how life's moments are fly - - ing, Oh! en - joy pleasure's gifts while we
 der..... non eu - ria - mo l'in - cer - to do - ma - - ni se quest' og - gi n'e da - to go -
slentando.

may.
-der.

In the world, we some be - ings dis - cov - er Far too
 Pro - fi - tia - mo deg - l'an - ni fio - ren - ti, il pia-

fri - gid for friend or for lov - er; Souls unblest and for - ev - er re - pin - ing, Tho' good fortune around them be
 - cer li fa cor - rer più len - ti see ver chiezza con li - vi - da fac - - cia stammi a tergo, e mia vi - ta mi

shin - ing, It were well if such hearts we could banish To some plan - et far dis - tant from ours, They're the
 nac - - cia scher-zo e be - vo e de - ri - do gl'in - sa - ni che si don del fu - tu - ro pen - sier scher-zo e

dark spots we trace On' this earth's favor'd space, They are weeds that choke up the fair flow'rs.....
 be - vo, e de - ri - do gl'in - sa - ni che si don del fu - tu - ro pen - sier.....

poco piu mosso, tempo primo.

..... Then 'tis bet - ter to laugh than be sigh - ing, They are wise who re - solve to be
 Non eu - ria - mo l'in cer - to do - ma - - ni se quest' og - gi n'e da - to go -

ad lib.

gay,..... When we think how life's moments are fly - - ing, Oh! en - joy pleasure's gifts while we
 der..... non cu - ria - mo l'in - cer - to do - ma - - ni se quest' og - gi n'è da - to go -
slentando.

may.
-der.

MY DARLING WAS SO FAIR.

OR, IN A DISTANT LAND.

HOFFMANN VON FALLERSLEBEN.

(IN DER FREMDE.)

W. TAUBERT.

Andantino con moto.

1. There stands a tree in yon - der
 1. Es steht ein Baum in je - nem

p Ped.

glade; My love and I be - neath its shade Oft sat to - geth - er there: We sat so long and
 Thal, dar - un - ter sass ich man - ches-mal mit mei - nen Schatz al - lein. Wir sa - ssen da so

si - lent - ly The flow' - rets gaz'd with wond' - ring eye Up -
 still und stumm, die Blu - men sah'n sich ver - wun - dert um nach

- on my love so fair: My dar
 mei - nem Schätze - lein, nach mei nem

was so fair My dar - ling was so fair.
Schät - ze - lein, nach mei - nem Schät - ze - lein.

p

dolce *sotto voce.*

2. Still blooms the flow' - rets as of yore, But I shall ne'er be -
2. Noch blühn die Blu - men dort um - her, ich a - ber se - he
3. Still stands the tree as on that day But I have wan - dered
3. Noch steht der Baum im Tha - le dort, ich a - ber zog zur

p

hold them more, Nor taste their sweet - ness rare: Ah! love - ly though the
sie nicht mehr, und fra - ge sie auch nie. Was seht ihr an mein
far a - way, For she no more is there: I rest up - on the
Frem - de fort, and leer ist je - ner Platz. Ich sitz' auf ö dem

flow'rs may be, There yet are none so fair as she. None
 Schä - tze - lein? Von Euch kann kei - nes scho - ner sein, kein's
 cold bare stone, I dwell in a dis - tant land a - lone, And
 kal - - - - - tem Stein, ich sitz' hier in der Fremd' al - lein, und

may with her com - pare For love - - - - - hier
 schö - ner sein als sie: Mein hol - - - - - des
 mourn my love so fair. And mourn..... my
 denk' an mei - nen Schatz an mei..... nen

far is she the fair - est of the fair.
 Schä - tze - lein, mein sü - sses Schä - tze - lein!
 love so fair, And mourn my love so fair.
 trau - ten Schatz, und denk' an mei - nen Schatz.

dolce sotto voce.

I DREAMT. Reverie.

(SOGNAI.)

English words by Dr. W. J. WETMORE.

Music by F. SCHIRA.

Andante sostenuto.

Ab, Li - sa dear, this pleasant dreaming, Thou wert mine own in joy - ous
So - gnai chea Li - sa u - ni - to m'e - ra; So - gnai che il lab - bro io le ba -

dim. *sotto voce.* *pp* *legato.* *p*

pp *Ped.* * *Ped.* * *Ped.* * *Ped.* *

dol. *dim. rit.* *dim.*

seem - ing, While my fond heart was trembling with love. Round me for ev - er, still thou dost lin - ger, Like a
- cia - i; E mi ra - pi - a quel ba - cio il cor. Fos - se e - ter - no il so - gno mi - o, Co - me e -

colla voce.

ser - aph from Heaven a - bove. Like a ser - aph, a ser - aph from a -
- ter - no e que - sto a - mor. Co - me e - ter - no, e - ter - no e que - sto a -

colla voce. *sotto voce.* *pp* *legato.* *p* *rit.*

Ped. * *Ped.* * *Ped.* *

con tutta l'anima.

bove. mor. Thou ah! still T'a - mo dost lin - - ger, tan - - to,

cresc. *f* *con tutta forza.* *Ped.* *

round ah! me t'a for - ev tan - - er, Like Che a per

f *Ped.* *

ser - aph from a - bove, like a ser - - aph from a -
te vor - rei mo - rir, t'a mo tan - - to, tan - - to

dim. *con dolore.* *sotto voce.* *a tempo.*

bove, che a per ser te - aph vor - rei a - bove. ah! ah!

pp *pp* *un poco ritard.* *a tempo.*

con estusiasimo.

My heart,
Tut - - - - - to il cuor

Ped. * *Ped.* *

con delirio.

nev - - - er, ah, nev - - - er, In its faith will
a - - - te do - na - - - i E sol mor - te sol

Ped. *

stentate e marcate. *con forza*

ev - - - er, its faith ev - er, will ev - - - er
mor - - - te si sol mor - te il può - ra -

Ped. *stentate.* * *Ped. pesante.* *f*

sotto voce. *pp* *come in estasi.*

rove, Life is a dream. Love is a dream, Thou wert mine
pir Sogno è la vi - ta Sogno è l'a - mor! sog - nai che il

p sotto voce. *pp* *pp*

I Dreamt. 4,214-5.

own in joy - ous seem - ing, While my heart is trembling with love, Round me for - ev - er, thou still dost
 lab - bro io le ba - ciai, e mi ra - pi - a quel ba - cio il cor, ah t'a - mo tan - to, ah t'a - mo

dim. e rit.

colla voce.

lin - ger, Like a ser - aph from a - bove, for thee, for
 tan - to che per te vor - rei mo - rir per te per

DOLCE.

sotto voce.

colla voce.

pp leggieriss. sotto voce.

Ped.

pp Ped.

thee. I live, for thee, ah! yes, for
 te vor - rei mo - rir ah! si, per

pp Ped.

pp Ped.

pp Ped.

pp Ped.

Ossia. *dim.*

sotto voce. *dolciss.* *f Presto e con strazio.*

pp *Ped.* *

tutto forte. *tenuto.* *pianissimo.*

dol. *pp* *Ped.* *

con dolore. rall. lunga. *sotto voce assai.* *morendo.* *ppp finire con un sospiro.*

COL VOCE. *pp* *rall.* *Ped. sino alla fine. sotto voce assai. rall.* *pp*

THE ASRA.

(DER ASRA.)

Poetry by HEINE.

A. RUBENSTEIN. Op. 32. No. 6.

Moderato.

Dai - ly walk'd the fairest, whitest, Sultan's daughter, go-ing, com-ing In the ev'-ning by the fountain,
Täg-lich ging die wun-der-schö-ne Sul-tans-toch-ter auf und nie-der um die A-bend-zeit am Spring-brunn,

Where the wa - ters white were plash-ing, Dai-ly stood the youthful captive In the ev - 'ning by the fountain,
wo die weis - sen Was-ser plät - schern; täg-lich stand der jun - ge Scla - ve um die A - bend - zeit am Spring-brunn,

Where the wa - ters white were plash - - - ing; Dai - ly grew he pale and pa - ler,
wo die weis - sen Was - ser plät - - - schern: Täg-lich ward er bleich und blei - cher,

pale and pa - ler, Till, one ev - 'ning, stept the princess, Ask'd of him with sudden ques-tion,
bleich und blei - cher, Ei - nes A - bends trat die Für - stin auf ihn zu mit ra-schen Wor - ten,

stringendo. *ritard.*

"Tell me, slave, what name thou ownest, Where thy home is, what thy kin-dred?" And the slave he spoke: "My
 "Dei-nen Na-men will ich wis-sen, dei-ne Hei-math, dei-ne Sipp-schaft!" Und der Scla-ve sprach: "Ich

stringendo. *ritard.*

a tempo.

name . . . is Mo-ham-med, I come . . . from Ye-men, And my race is of those
 heis - - se Ma-ho-met, ich bin . . . aus Ye-men, und mein Stamm sind je-ne

a tempo. *f*

As-ra, Who love and die, and die with love, And my race is of those As-ra, Who love
 As-ra, wel-che ster-ben, wenn sie lie - - ben, und mein Stamm sind je-ne As-ra, wel-che

p

and die, And die with love."
 ster-ben, wenn sie lie - - - ben."

p *FINE.*

rit.

IF ON THE MEADS I CAST MY VIEW.

(SEH' ICH DIE WEITE GRÜNE AU'.)

FERD. GUMBERT.

Allegro moderato.

The piano introduction consists of three measures. The first measure is marked *p* (piano). The second measure is marked *Ped.* (pedal) and contains an asterisk (*). The third measure is marked *poco rit.* (poco ritardando). The music is in 12/8 time and features a melody in the right hand and a bass line in the left hand.

If on the meads I cast my view,..... Or look on heaven's gladsome
 Seh' ich die wei - te grü - ne Au',..... blick' in des Himmels schönes

The vocal line is in 12/8 time. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The lyrics are written below the vocal staff.

blue,..... It whis - pers near some ev'n - ing breeze,.....
 Blau..... lis - - pelt ein Ze - phir a - bend - lich,.....

The vocal line continues in 12/8 time. The piano accompaniment continues with chords and moving lines. The lyrics are written below the vocal staff.

poco rit.

That wakes the rus - tling of the trees,..... If mer - ry birds their voic - es
 rau - schen die Bäu - me her um mich,..... sin - get der Vo - gel: munt' - re

colla voce.

poco rit. *cres.*

raise 'Tis then my heart so tru - ly says,
 Schaar,..... dann wird es mir im Her - zen klar:

colla voce. *rit.*

mosso. con molto espress.

That I..... do love thee. That I..... do love thee,
 Dass ich..... Dich lie - be dass ich..... Dich lie - be

mosso. cres.

f *a piacere.* *tr*

That I do love..... thee.....
 dass ich Dich lie - be.....

p *a tempo.*

If on thine eye I fix my gaze..... And thou e-lude my searching
 Seh' ich in's lie - be Au - ge Dir..... birgst Du das Dei - ne dann vor

rays,..... If gen - tly thou my hand dost press,.....
 mir,..... drückst mir leis' und warm die Hand.....

While not a word thy lips ex - press,..... O then what hap - pi - ness I
 weil ach Dein Mund kein Wört - chen fand..... o viel zu gross ist danu mein

poco rit. *cres.*

feel,..... While all my rap - tur'd looks re - veal :
 Glück,..... dann sagt es Dir mein heis - ser Blick :

colla voce. *rit.*

mosso. con molto espress.

That I..... do love thee, That I..... do
 Dass ich..... Dich lie - - - be dass ich..... Dich

mosso. cres.

love thee, That I do love.....
 lie - - - be dass ich Dich lie -

f

a piacere. *tr*

..... thee.....
 be.....

I LOVE THEE.

ROMANZA.

English Version by LOUIS C. ELSON.

TITO MATTEI.

Andantino poco mosso.

First system of piano introduction. Treble and bass staves. Treble staff features triplet chords and single notes. Bass staff has a simple accompaniment. Dynamics include *p* and *pp*. Tempo marking is *Andantino poco mosso*.

Second system of piano introduction. Treble and bass staves. Treble staff features triplet chords and single notes. Bass staff has a simple accompaniment. Dynamics include *p*. Tempo markings include *poco rit.* and *tempo.*

Vocal line, first system. Treble staff with lyrics. Dynamics include *p*. Lyrics: I love the gleam of thy fair hair so gold - en shin - ing, Ich lie - be dich! um dei - ner Flech - ten gold - ne Kro - ne, A - - - mo il co - lor del - la tua chio - ma bion - da,

Piano accompaniment, first system. Treble and bass staves. Treble staff features triplet chords and single notes. Bass staff has a simple accompaniment. Dynamics include *p*. Tempo marking is *ten.*

Vocal line, second system. Treble staff with lyrics. Dynamics include *cresc.* and *pp*. Lyrics: I love thine eye whose glance is ra - - diant and bright; Ich lie - be dich! um die - nes Au - - ges Feu - er - blick! A - - - mo il fo - co del tuo sguar - - do gen - til.

Piano accompaniment, second system. Treble and bass staves. Treble staff features triplet chords and single notes. Bass staff has a simple accompaniment. Dynamics include *p*.

cresc.

I love thy voice of mu - sic, Its tones en - twin - ing
 Du bist der Ro - sen schön - ste mir auf blu - - mi - gem Thro - - ne,
 A - mo la vo - ce tu - a, che il cor m'in - non - - da

p equali. pp animato. 3

Fill all my heart with light, With gen - tle spring time light. I love thee
 Dein Lächeln und dein Wort, sie spen - den Himmels-glück. Als ich dich
 D'un a - li - to d'A - pril, D'un a - li - to d'A - pril. Io t'a - mo

p 6 6

dear - ly, thou art my treas - ure, Where thou art there I fain would lin - ger
 fand auf mei - nen We - gen, Die Hand drückte und in's Auge dir ge -
 tan - to, per - che sei vez - zo - sa, Per - chè ten - er - a - men - te sai guar -

con anima.

near, Thou art in life my one on - ly
 sehn: Lie - be! da strahl - test du mir ent -
 dar, T'a - mo per - chère come u - na bel - la

dim.

pleasure The one thing I hold dear, I love thee so, If
 ge - gen, In Lust woll't ich ver - gehn! Ich lie - be dich! Welltest
 ro - sa tra i fior tu sai re - gnar Ah! non per - chère tu

col canto.

cres.

thou from me should'st sever, E'en tho' the O - cean should between us
 du auch noch so fer - ne. Wenn ohn' Er - bar - men das wei - te Meer uns
 si - a da me lon - ta - na, Non per - che ci di - vi - dae ter - rae

Piu mosso. *cres.*

roll, Still would I love and con-stant be for -
 schied: Dir folg - - te ich, Dir mei - nem Lie - bes -
 mar, Mai scen - - de - rà da me passion pro -

accel:

incalzando. *cres.*

con espress.

- ev - - er, One face, one on - ly reigns in my
 - ster - - ne! Ich lie be dich! ton - te e - wig mein
 - fa - - na Ti sa - prò ti sa - pro sem - pre a -

p dim: e meno mosso.

p *cres.* *e sempre incalzando.*

soul, Still would I love and constant be for -
 Lied! Dir folg - te ich dir, meinem Lie - bes -
 - mar! Mai scen - de - rà da me passion pro -

accel. *cres.*

stent. *f* *lento.* *rall molto.* *f*

- ev - er. One love, one on - ly rules with - in my
 ster - ne. Ich lie - be dich! tön - te e - wig mein
 fa - na Ti sa - prò ti sa - prò sem - pre a -

stent. *f* *ff* *lento.* *p*

pp *poco rall.*

soul, One love a-lone Rules in my
 Lied! Ich lie - be dich! Ich lie - be
 mar! Ti sa - prò sem - pre a

1^o tempo. *pp* *col canto.*

fp *a piacere.*

soul!
 dich!
 mar!

LAST GREETING.

Words by BERANGER.

L'ADDIO.

Music by SCHUBERT.

A - dieu! 'tis love's last
Mio be - ne va - do in
Schon naht um uns zu
Voi - ci l'instant su -

greet - ing, The part - ing hour is come! And fast thy soul is fleet - ing, To
cie - lo Le pe - ne a mi - ti - gar Io la - scio l'u - man ve - lo Fi -
schei - den, der letz - te Au - gen - blick, ins Pa - ra - dies der Freu - den kehr'
pre - me, L'in - stant de nos a - dieux! O toi! seul bien que j'ai - me Sans

seek its star - ry home; Yet dare I mourn when Hea - ven Has bid thy soul be
ni - to eil mio pe - nar Tra - po - co il sommo Id - di - o Mi viene a con so -
oh - ne nich zu - rüch! Der Tod kann Frei - heit ge - ben mit mil - der Freun - des -
moi re - tourne aux cieux! La mort est une a - mi - e, Qui vend la li - ber -

free. A life of bliss has giv - en For ev - er - more to thee! Yet
lar In ter - ra sol ben mi - o Tu res - tia la - gri - mar Pen -
hand: Ach ein zu neu - em Le - ben in je - nes bess' - re Land! Der
té! Au Ciel re - goir la vi - e, Et pour Pé - ter - ni - té! La

dare I mourn when Hea-ven Has bid thy soul be free, A fresh . er life has
 san - do a me ta - lo - ra Ben mio non sos - pi - rar Ah! cre - di ah! cre - di al-
 Tod kann Frei - heit ge - ben mit mil - der Freun - des - hand; geb' ein zu neu - en
 mort est une a - mi - e, Qui vend la li - ber - té; Au Ciel re - gois ... la

giv - en for all e - ter - ni - ty.
 lo - ra Con me di - ra gio - nar.
 Le - ben in je - nes bess' - le Land!
 vi - e Et pour l'e - ter - ni - té!

A - dieu! go thou be - fore me, To join the ser - aph
 Ti la - scio o mondo ad - di - o Tu piú non sei per
 Nicht lang' sind wir ge - scheiden bald werd ich bei dir
 A - dieu! tu vas m'at - ten - dre, Bien - tôt je dois par-

throng! A se - cret sense comes o'er me, I tar - ry here not long. A-
 me Con - ser - va l'i - dol mi - o Che tan - to a - mor mi diè Sal-
 sein die kur - ze Frist her - nie - den denk' ich in Lie - be dein! Leb'
 - tir. Mon cœur fi - dè - le, ten - dre, Te garde un sou - ve - nir. A-

- dieu! there comes a mor-row, To ev - 'ry day of pain On earth we part in
 - var la mi - ser al - ma De cie - li, piac que al Re Ri - ce - vo la sua
 wohl denn, bis der Mor-gen des neu - en Tags ers-cheint der fern von Er - den
 - dieu! jus-qu'a l'au - ro - re Du jour en qui j'ai foi Du jour qui doit en-

sor - row, To meet in bliss a - gain. A - dieu! there comes a mor - row, To
 pal - ma l'im - men - sa sua mer - ce! In ciel a se - mi chi a ma Ne
 sor - gen auf e - wig uns ve - reint! Leb' wohl denn, bis der Mor-gen des
 co - re Me re - u - nir à toi. A - dieu! jus-qu'a l'au - ro - re ... Du

ev - 'ry day of pain. On earth we part in sor - row, To meet in bliss a -
 vo' con - sal - da fè, E qui - vi unir - mi bra - mi Il re - deu - to rea
 neu - en Tags er - scheint der fern von Er - den sor - gen auf e - wig uns ver -
 jour en qui j'ai foi. Du jour qui doit en - co - re Me re - u - nir à

- gain!
 - sè!
 - eint.
 - toi.

WE'LL SMILE AND BE HAPPY.

(LIBIAMO NE LIETI CALICI.)

BRINDISI.

Written by HORACE MARTIN.

G. VERDI.

Allegretto. ♩ = 69.

con grazia leggerissimo.

We'll smile..... and be hap - py, while yet we may..... Time
Li - bia - - - mo li - bia - mo ne' lie - - ti ea - - - li - ci

e'er on the wings swift-ly flies a - way, Let life..... be a Sum-mer of hap - py
che la bel - lez - za in fio - - ra, e la..... fug - ge - vel fug - ge - vol

hours... And our path-way be strewn o'er with flow'rs; If grief or care should weigh
 o - - - ra s'in - ne - brii a vo' lut - - ta Li - biam ne' dol - ci.....

legato.

on the heart, And seek to ban-ish our joy,..... And our fond hopes to de-
 fre - mi - ti che scu - sci - ta l'a - - mo - - re, poi che quel l'oc - chio al

-stroy,..... True love will ne'er de - - part!..... Then smile..... and be
 co - - re on - ni - po - ten te..... va..... Li - bia - - - mo, a-

hap - py while yet you may,..... For time pass-eth quick - ly a - way.
 -me - re a - mer fra i ca - - - li - ci piu cal - di ba - ci a - vra.

p *f*

Let beau - - - ty and love be smil - ing a - round..... For
 Tra voi..... ty tra vo - i sa - pro di - vi - - - de re

plen - ty and joy in this world are found, But hearts..... prone to sadness too of - ten des -
 il tem - po mio gio..... con - - do; tut - - - to è fol - li - a fol - li - a nel

-pair..... When all might be joy - ful and fair; Be wise in time while....
 mon - - - do ciò che son è pia - - cer; Go - diam, fu - ga - ce e

we re - main, The flow'rs e'en smile with glad - - ness, And bid us laugh at.....
 ra - pi - do è il gau - dio dell' a - - mo - - re; è un fior che na - sce e

sad - ness, For sunshine fol - lows.... rain..... Then smile..... and be hap - py while yet you
 muo - re nè piu si può go - - der..... Go - diam..... c'in - vi - ta c'in - vi - ta un

may,..... For Time fly - eth swift - ly a - way. Time..... flyeth swift - ly a - way. Time,.... Time
 fer - - vido ac - cen - to..... lu - sin - - ghier ah!..... c'in - vi - ta il pia - cer, ah!..... ah!...

Sva

.... flyeth swift - ly a - way, fly - eth swift - ly a - way.....
 c'in - vi - ta il pia - cer, ah!..... il pia - cer.....

Sva

CRADLE SONG.

BEI DER WIEGE.

English adaptation by ALFRED WAYMARR.

Music by MENDELSSOHN.

Allegretto non troppo.

Slum
Schlumm

- ber!
re!

Slum - ber and dream in the morn - ing of life,
Schlumm - re und träu - me von kom - men - der Zeit,

Dream of the path-way be - fore thee, Let not each hour with
die sich dir bald muss ent - fal - ten, träu - me mein Kind, von

cres.

Sor - row be rife..... Hap - pi - ness, too, hov - ers o'er
 Freud' und Leid..... träu - me von lie - ben Ge - stal

cres.

thee, Hap - pi - ness, too. hov - ers o'er..... thee, Life thus is
 ten! träu - me von lie - ben Ge - stal - - - ten! Mö - gen anch

espressivo. *sf*

checquer'd with sun - shine and sor - row, Dark may the day be, but bright - er the
 vie - le noch kom - men nnd ge - hen, müs - sen dir neu - e doch wie - der er -

p

mor - row; Then nev - er be im - pa - tient!
 ste - hon, blei - be nur fein ge - dul - dig!

Then nev-er be im-pa - tient!
blei - be nur fein ge-dul - dig!

f *ritard. un poco.* *dim.* *p*
nev - - - er, then nev - er be im - pa
blei - - - be, blei - be nur fein ge - dul

ritard. un poco. *pp a tempo.*

- tient!
- dig!

Slum - ber and dream of the fresh smil - ing Spring, Bear - ing her man - tle of
Schlunn - re und träu - me von Früh - lings - ge - walt, schau all das Blü - hen und

cres.

flow - ers, Night - in - gales woo their Mis - tress and sing.....
 Wer - - den, horch, wie in Hain der Vo - gel - sang schallt.....

Strains thro' the star - span - gled hours,..... Strains thro' the
 Lie - be im Him - mel auf Er - - - - - den, Lie - be im

p

cres. *espressivo.*

star - span - gled hours,..... Time with a gen - tle wing, by thee is
 Him - mel, auf Er - - - - - den, Heut zieht's vor - - ber und kann dich nicht

sf

glan - cing, Spring like the morn - ing of life is ad - vanc - ing,
 küm - - mern doch wird de'n Früh - ling auch blüh'n und schim - mern,

sf

p

Then nev - er be im - pa - tient!
blei - be nur fein ge - dul - dig!

pp

f *ritard. un poco.*

Then nev - er be im - pa - tient! nev - er,
blei - be nur fein ge - dul - dig! blei - e,

ff *ritard. un poco.*

dim. *p*

Then nev - er be im - pa - tient!
blei - be nur fein ge - dul - dig!

pp

Slum ber!
Schlumm re!

a tempo.

THE PINE TREE.

DER FICHTENBAUM.

JUL. E. MEYER.

Sehr langsam.

rit. Far Ein

a tempo.

north,.... up - on a moun - tain,.... a pine - tree stands a -
 Fich - ten - baum steht ein - sam..... im Nor - den auf - kah - ler

a tempo.

lone; 'tis sleep - ing, 'tis sleep - ing, be -
 Höhl ! Ihn schlä - fert, ihn schlä - fert, mit

neath.... a white mantle sur - round - ed, sur - round - ed by ice..... and snow. It
 wei - ßer De - cke um - hül - let, um - hül - let ihn Eis..... und Schnee. Er

ritard.

a tempo.

dreams of some green palm tree, which far in southern
 träumt von ei - ner Palm - me, die fern in Mor - gen-

a tempo.

land..... si - lent and lone - ly, which
 - land..... ein - sam und schwei - gend, die

pp *cres.* *f*

si - lent and lone - ly mourn - ing on sun - laved rocks doth
 ein - sam und schwei - gend trau - ert auf bren - nen - der Fel - sen -

pp *cres.*

dim. *pp*

stand,..... on sun - laved rocks..... doth stand.
 - wand,..... auf brennen - der Fel - sen - wand.

dim. *pp*

THE LETTER SONG.

(LA PERICHOLE.)

English Version by Dr. WM. F. REEVES.

OFFENBACH.

Andante semplice.

O dearest, I love thee, I swear it, with my
O mon cher a - mant, ju te ja - re, Que je

p

ritard. tempo.

whole heart I love, I'm sure, But mis - fortune, I nev - er can bear it, And plenty we have to en -
t'ai - me de tout mon coeur, Mais vrai la mi - se - re est trop du - - re, Et nous a - vons trop de mal -

dolce.

-dure. You must see yourself ve - ry clear - ly, And feel in your in - nermost heart [Heav'n knows that I love thee too
-heur. Tu dois la com - prendre toi - me - me, Que ce - la ne saurait du - rer, Et qu'il vaut mieux, Dieu que je

dolce.

a piacere.

dear - ly, But still it is bet - ter we part.... Dost think one can be ve - ry ten - der, When
t'ai - me Et qu'il vaut mieux nous se - par - rer..... Crois tu qu'on puisse e - tre bien ten - dre, A -

a piacere.

fam - ish - ing almost for bread? Pray what af - fec - tion can one ren - der, When star - va - tion hangs o - ver one's
 - lors que l'on manque de pain? A quels trans - ports peut - on s'at - ten - dre, En s'ai - mant, quand on meurt de

piu mosso. *misterioso.*

head? I am weak, too, for I am wo - man, And some day would per - ish in death, When seeming to
 fain, Je suis' fai - ble, car je suis fem - me, Et j'au - rais ren - du quel - que jour, Le der - nier sou -

rall. *a tempo.*

sigh for my true one De - vo - tion's warm and lov - ing breath! Ah, these words are cru - el and
 - pir, ma che - re a - me, Cro - yant en pous - ser un d'a - mour! Ces pa - ro - les la sont cru -

rit. *a tempo.*

grieve thee, For me'tis hard thus to of - fend, But as for the rest, O be -
 - el - les. Je le sais bien, mais que veux - tu? Pour les cho - ses es - sen - ti -

rall.

-lieve me, Up-on my vir - tue thou canst de - pend. Ah! thou dwell'st in my in - most
 el - - les, Tu peux comp - ter sur ma ver - tu? Je t'a - do - re, si je suis,

Soul..... on - ly, thee I love and a - dore, And I sign my - self Pe - ri -
 fol - - le, C'est de toi comp - te la des - sus! Et je si - gne la Per - i -

sole,..... Who loves thee, but can - not do more!
 cho - - le, Qui t'ai - me mais qui n'en pent plus!

COULDST THOU BUT KNOW.

("SI TU SAVAIS.")

English version by J. C. D. PARKER.

M. W. BALFE.

Recit.

Wouldst have my name? it is for thee, Wouldst have my
 Veux tu mon nom? Il est a toi, Veux tu mes

mf Moderato.

wealth? 'tis all for thee, with joy my all would I sur-ren-der, If but thy smile
 biens? Ils sont a toi avec bonheur je te les don-ne, Si ton re-gard

f

so fond and ten-der, Would for a mo-ment rest on me.
 bri-llé et ra-yonne, Et se re pose un peu sur moi.

p Adagio.

Andante cantabile.

p

romance.

Couldst thou but know how I a - dore thee, couldst thou but know how I a - dore..... thee,
 Si tu sa - vais com - me je t'ai - me, si tu sa - vais com - me je t'ai - - me,

pp

My deep af - fec - tion.... thou wouldst re - turn, thou wouldst, thou wouldst, thou wouldst re - turn.....
 Bien sur toi me - me..... tu m'ai - me - rais bien sur, bein shr tu m'ai - me - rais.....

dim. ritard.
Couldst thou but know, Couldst thou but know, couldst thou but know how I a - dore thee.
 Si tu sa - vais, si tu sa - vais, si tu sa - vais, comme je t'ai - - me.

cres. colla voce. cres. f

poco accel.

Wouldst have my heart? it is for thee, 'twill tell of what thou hast be - reft me; for it is
 Veux tu mon cœur? Il est a toi, car il faut bien qu'il t'enson - vienne je n'ai plus

f *dim.*

all, all,..... all, for it is all that thou hast left me, to thee I bow, no long-er free,
 rien, rien,..... rien, je n'ai plus rien qui m'ap par-tien-ne de puis' que j'ai con - nu ta loi

oh take my heart,..... it is for thee, oh take my heart,..... it is for thee,
 oh prends mon cœur..... il est a toi, oh prends mon cœur..... il est à toi

rall. *ad lib.*

Couldst thou but know,..... couldst thou but know,..... couldst thou but know..... Ah!.....
 Si tu sa - vais,..... si tu sa - vais,..... si tu sa - vais..... Ah!

col canto. cres.

tempo 1mo.

Couldst thou but know how I a - dore thee, couldst thou but know how I a - dore..... thee,
 Si tu sa - vais com - me je t'ai - me, si tu sa - vais com - me je t'ai - me,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a *pp* dynamic marking. The lyrics are written below the vocal line.

My deep af - fec - tion.... thou wouldst re - turn, thou wouldst, thou wouldst, thou wouldst re - turn.....
 Bien sur toi me - me..... tu m'ai - me - rais bien sur, bien sur tu m'ai - me - rais.....

The second system continues the musical score. The vocal line includes a fermata over the final note of the phrase. The piano accompaniment features a variety of chordal textures and melodic lines in both hands.

dim. *ritard.*
 Couldst thou but know, Couldst thou but know, couldst thou but know how I a - dore thee.
 Si tu sa - vais, si tu sa - vais, si tu sa - vais, comme je t'ai - me.

cres. *colla parte.* *ff*

The third system concludes the piece. It includes performance directions such as *dim.*, *ritard.*, *cres.*, *colla parte.*, and *ff*. The piano accompaniment ends with a grand staff featuring a treble clef on the right and a bass clef on the left.

AVE MARIA.

SCHUBERT.

Adagio.

pp col Pedale.

A - - - ve Ma - ri - - - al Ho - - - ly
 A - - - ve Ma - ri - - - al Ver - - - gin del
 A - - - ve Ma - ri - - - a! Jung - - - frau
 A - - - ve Ma - ri - - - a! Rei - - - ne des

Maid! Oh deign to hear a maiden's vow,..... To thee - we hum-bly look for
 Ciel, a te sinsera io fo pre - ghie - - - ra; Mor - te miniega il ge - ni -
 mild, er - hö - - re ein - er Jungfrau Fle - hen, aus die - - sem Fel - sen starr und
 cieux! Vers toi s'é - lè - ve ma pri - è - - re: Je dois trou - ver grâce á tes

aid, To - thee, to thee in sup - pli - ca - - - tion bow, The
 - tor; e per lu - - i prega l'af - flit - to cor P'af - flit - to cor Se
 wild, soll mein Ge - bet zu - dir hin - we - - - hen. Wir
 yeux: C'est en toi, Vier - ge sainte, en toi que j'espè - re. Mon

heart with sin and sor-row la - den Be - neath thy care shall find re-pose, Then
 nel do - lor mi vol - go a te fra - l'om - bre ancor sei luce a me O
 schla - fen sich - er bis zum Mor - gen, ob Mens - chen noch so grausam sind, O
 fils con - so - lait ma mi - se - re, Il souf - fre hélas il est mourant! Com-

hear, Oh, hear a low - ly maid - en, and soothe the an-guish of her woes! Then
 Ver - gin guard-da pa - dre mi - o! ah! del - la fi - glia abbi pie - tà! O
 Jun - frau, sieh der Jungfrau Sor - gen, o! Mut - ter, hör' ein bit tend Kind! O
 -prends mes pleurs toi qui fus mè - re Rends moi rends moi mon pauvre enfant! Com-

A - - - ve Ma - ri - - - a!

A - - - ve Ma - ri - - - a,

dew shines brighter o'er the vale,
 la fig - liuola si vol - ge a te!
Jung - frau, ei - ne Jungfrau ruft!
 veut mour - ir pour sou - en - fant!

A - - - ve Ma - ri - - -
 A - - - ve Ma - ri - - -
 A - - - ve Ma - ri - - -
 A - - - ve Ma - ri - - -

-a!
 -a!
 -a!

A - - - ve Ma - ri - - - a!
 A - - - ve Ma - ri - - - a!
 A - - - ve Ma - ri - - - a!
 A - - - ve Ma - ri - - - a!

Hear..... our
 mio sol pen -
Rei - nes Au - ges Huldver
 mais: ô bon -

pray'r, If still by thy protection blest,..... No spir - its of the earth or
 sier so - vra il mio cor in suo fu - ror..... il ne - gro Spirto non ha po -
Magd! Der Er - de und der Luft Dä - mo - - nen, von dei - nes Au - ges Huldver
 heur! l'en - fant re - nait à sa pri - è - re Ain - si qu'une bril - lan - te

air shall dare, shall dare to break our peace - - - ful rest. Thy
 -ter Ei fug - - ge ratto a un sol tuo guar - - do con - so - la - tor O
 jagt, sie kön - nen hier nicht bei uns woh - - nen! Wir
 fleur. Doux bien fait! ton chante bon - té! saint mys - tè - re! Re-

child with care and sor - row la - den, In low - ly sup - pli - ca - tion bows, Be
 qual pro - digio o - pro il Si - gnor par - tiam secu - ri al primo al bor O
 wollen uns still dem Schicksal beu - gen, da uns dein heil - ger Trost an weht, der
 -gar de moi pour que j'es - pè - re! Mon fils! ton front est souri - ant! Mer-

near, we pray thee, Ho - ly Maid - en, O Vir - gin Mother, hear our vows. Be
 Ver - gin salva il ge - ni - tor que - stae qui pre - ce del mio cor. O
 Jung - frau wol - le hold dich nei - gen, dem Kind, das für den Va - ter fleht! der
 -ci! mer - ci! di - vi - ne mè re! c'est toi qui sau ves mon en - fant. Mer-

fp *pp*

A - - ve Ma - ri - - a!

dim.

GENTLY REST.

(THE MOTHER'S SONG.)

English words by WALTER POWELL.
Moderato, con espressione.

SCHLUMMERLIED.

Composed by KÜCKEN.

1. Gent - ly rest! the night - stars gleam;
1. Al - les still in süs - ser Ruh,

soft thy slum - ber; bright thy dream. Fear no harm for I will keep
Drum, mein Kind, so schlaf' auch du! Draus - sen sau - selt nur der Wind

Watch with love while thou'rt a - sleep: Watch with love while thou'rt a - sleep: Oh: hush thee
Su, su, su! schlaf' ein mein Kind: su, su, su! schlaf' ein mein Kind: su, su, su,

now in slum - ber mild; While watch I keep; Oh! sleep my child.....
su! schlaf ein mein Kind, Su, su, su, su! In gu - ter Ruh,.....

Sva *Sva* *Ped. ** *morendo.*

Let but An - gels whisp' - ring tell In thy soft dream where they dwell;
 Schlies - se dei - ne Aeu - ge - lein, Lass sie wie zwei Knos - pen sein!

In that land where no de - cay Steals the flow'rs they love a - way,
 Mor - gen wenn die Sonn' er - glüht Sind sie wie die Blum' er - blüht,

Steals the flowers they love a - way. Oh! hush thee now in slum - ber
 Sind sie wie die Blum' er - blüht, Su, su, su, su, schlaf ein mein

mild, While watch I keep; Oh! sleep my child.....
 Kind, Su, su, su, su! In gu - ter Ruh.....

Sva

morendo.

2. Ah! 'twere vain to tell thee now Of the love my heart can know;
 2. Und die Blüm - lein schau' ich an, Und die Aeug - lein kües ich dann:

On - ly now for thee I pine; All a moth - er's love is thine,
 Und der Mut - ter Herz ver - gisst Dass es draus - sen Früh - ling ist,

All a moth - er's love is thine, Oh! hush thee now in slum - ber
 Dass es draus - sen Früh - ling ist. Su, su, su, su! schlaf ein mein

mild, While watch I keep; Oh! sleep my child.....
 Kind, Su, su, su, su! In gut - ter Ruh.....

Sra *Sra* *morendo.*

LEAVE ME IN SORROW.

(LASCIA CH'IO PIANGA.)

RINALDO.

Translated by J. C. D. PARKER.

HAENDEL.

Larghetto. (♩ = 66.)

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Larghetto' with a quarter note equal to 66 beats per minute. The score includes lyrics in English and Italian. The piano accompaniment features a steady bass line and chords in the right hand, with some triplet figures in the vocal line.

Leave me in sor-row my fate be-wail-ing, Ar-dent-ly call-ing for lib-er-ty.
 Las-cia ch'io pian-ga là du-ra sor-te, E che so-spi-ri la lib-er-tà

ty, Ar-dent-ly call-ing, ar-dent-ly call-ing for lib-er-ty.
 tà E che so-spi-ri, e che so-spi-ri la lib-er-tà

Leave me in sor-row my fate be-wail-ing, Ar-dent-ly call-ing for lib-er-ty.
 Las-cia ch'io pian-ga là du-ra sor-te E che so-spi-ri la lib-er-tà

Hap - ly to - mor - row, all com - fort fail - ing tears free - ly fall - ing my
 Il duol in - fran - ga queste ri - tor - te de miei mar - ti - ri Sol

strength shall be, yes, tears free - ly fall - ing my strength shall be.
 per pie - - tà si, de miei mar - ti - ri sol per pie - - tà

Leave me in sor - row my fate be - wail - ing, Ar - dent - ly call - ing for lib - er - ty.
 Las - cia ch'io pian - ga là du - ra sor - te E che so - spi - ri la lib - er - tà

IMPATIENCE.

UNGEDULD.

FR. CURSCHMANN.

Vivace.
sempre legato.

1. I fain would carve it on each for - est tree, On eve - ry stone I'd let it grav - en
1. Ich schnitt es gern in al - le Rin - den ein, Ich grüb' es gern in je - den Kie - sel
2. young I fain would have to rear, That he the words might ut - ter loud and
2. zie - hen ei - nen jun - gen Staar, Bis dass er sprach' die Wor - te rein und

be, And I would sow it in the gar - den bed. With eve - ry grow - ing plant to rear its
stein, Ich möcht' es sä'n auf je - des fris - che Beet, Mit Kres - sen - saa - men der es schnell ver -
clear, Till he could speak them with my own warm tone, And with my burning heart could make them
klar, Bis er sie sprach' mit mei - nes Mun - des Klang, Mit mei - nes Her - zens vol - lem, heis - sem

head: To each fair page the word I would de - liv - er:
rath, Auf je - den weis - sen Zet - tel mocht' ich's schrei - ben:
one, Then sing - ing he might round her win - dow ho - ver:
Drang, Dann säng' er hell durch ih - re Fen - ster - schei - ben:

SS

Thine is my heart, thine is my heart, and shall be thine for
 Dein ist mein Herz, dein ist mein Herz, und soll es e-wig

e - - - - ver;
 blei - - - - ben.

Thine is my heart, thine is my
 Dein ist mein Herz, dein ist mein

heart, and shall be thine..... for e - - - - ver.
 Herz, und soll es e wig blei - - - - ben.

2nd. verse D. C. to Sign.
 3rd & 4th verse continue to page 5 then to Sign.

2. A star - ling
 2. Ich möcht' mir
 3. I'd breathe it
 3. Den Mor - gen
 4. 'Twere clear to
 4. Ich mein,' es

Fine.

soft - ly on the morn - ing breeze, I'd let it mur - mur thro' the rust - ling
 Win - den möcht' ich's hau - chen ein, Ich möcht' es säu - seln durch den re - gen
 read from out my flash - ing eyes, Up - on my burn - ing cheek it plain - ly
 müsst' in mei - nen Au - gen stehn, Auf mei - nen Wän - gen müsst' man's bren - nen

trees, Would it might beam from eve - ry twink - ling star, And per - fumes bear it to her from a -
 Hain, O leuch - let' es aus je - dem Blu - men - stern Trüg' es der Duft zu ihr von nah und
 lies, My si - lent tongue but speaks it all too well, Each breath I draw the truth to her must
 sehn, Zu le - sen wär's auf mei - nen stum - men Mund, Ein je - der A - them - zug gäb's laut ihr

far! Ye bil - lows, will ye roll on, ceas - ing nev - er?
 fern, Ihr Wo - gen, könnt ihr nichts als Rä - der trei - - ben?
 tell, And she knows not the pangs my heart that sev - er.
 kund, Und sie merkt nichts von all' dem ban - gen' Trei - - ben.

GOLD ROLLS HERE BENEATH ME.

(GELB ROLLT MIR ZU FÜSSEN.)

ANTON RUBENSTEIN.

German Words by F. BODENSTEDT (from the Persian of MIRZA SCHAFFY.)

Op. 34. No. 9.

Andante.

Piano introduction in 2/4 time, key of B-flat major. The score consists of two staves. The right hand features a melody with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Andante*.

Vocal line in 2/4 time, key of B-flat major. The melody is simple and lyrical, with some triplet markings. It is written on a single staff.

1. Gold rolls here beneath me the Ku - ra in might, Foam on the waves light ly ri - - ding,
 1. Gelb rollt mir zu Füs - sen der brau - sen - de Kur, im tan - zenden Wel - len - ge - trie - - be,

Piano accompaniment for the first vocal line, in 2/4 time, key of B-flat major. It features a steady accompaniment with chords and moving lines in both hands, marked *p*.

Vocal line in 2/4 time, key of B-flat major. The melody continues with triplet markings and a final flourish. It is written on a single staff.

Bright - ly smile earth and sun, and my . . . heart laughs light
 hell lä - chelt die Son - - ne mein . . Herz und . . . die Flur

Piano accompaniment for the second vocal line, in 2/4 time, key of B-flat major. It continues the accompaniment with chords and moving lines in both hands, marked *p*.

O would this were ev - er a - bi - ding, O would this were ev - er a - bi - - -
 O! wenn es doch im - mer so blie - be, o, wenn es doch im - mer so blie - - -

ding!
 be!

3. The
 3. Die

2. Sparkles red in glass now our Geor - gi - an wine, The wine from my Love's hands soft gli - - ding.
 3. sun . . now is set - ting, on com - eth the night, My heart, like love's stars so con - fi - - ding.
 2. Roth fun - kelt im Glas der ka - che - ti - sche Wein, es füllt mir das Glas mei - ne Lie - - be,
 3. Son - ne geht un - ter, schon dun - kelt die Nacht, doch main Herz gleicht dem Ster - ne der Lie - - be,

I . . . drink from her eyes, the . . light . . . down . . in mine
 Still . in deep - en - ing dark - - ness aye . . glis - - tens . . more bright.
 und . . ich saug' mit dem Wein in . . ih - - re Bli - - cke ein.
 flammt . in tief - stem Dun - - kel in . . hell - - - - ster Pracht

O would this were ev - er a - bi - ding, O would this were ev - er a - bi - - -
 O! wenn es doch im - mer so blie - be, o, wenn es doch im - mer so blie - - -

ding!
 be!

CHARITY!

(CHARITÉ.)

Translated and adapted by LOUIS C. ELSON.

Music by J. FAURE.

Andante sostenuto, quasi larghetto.

f *p* *rall.*

p *rall.*

Lo, win - ter comes with its long train of sor - row; Un - to the poor it must great tri - al
 Voi - ci l'hi - ver et son tri - ste cor - té - ge, Les malheu - reux souffrent beaucoup l'hi -

p *colla voce.*

bring - ver. From us let them a sure pro - tec - tion
 Con - tre leurs maux, il faut qu'on les pro -

a tempo. *rall.*

rall.

bor - row, Let us some com - fort 'round their hearth-stone fling, 'Tis na - ture's self en - joins it on the
 té - ge, Il fait si froid dans leur foy - er d'é - sert, Ac - comp - lis - sons l'or - dre de la na -

colla voce.

rall.

liv - ing, Let not thy broth - er pri - va - tion en - dure ; E'en as thy God to birds their food is
 - tu - re, Don - nons, don - nons pour les ê - tres souffrants, Comme aux oi - seaux Dieu don - ne la pâ -

Sostenuto. (♩ = 66.)

giv - ing, So nour - ish thou the children of the poor. *mf* O, char - i -
 - tu - re, Don - nons sur tout pour les pe - tits en - fants. O cha - ri -

cresc.

ty! Thy sweet fruits are un - bound - ed, Scat - ter thy
 - té, vier - ge pure et fé - con - de, Va cours por -

animato.

gifts far a - broad on each shore ; Let thy sweet
 - ter tes bien-faits en tout lieu Et que ta

words o'er ev' - ry land be re - sound - ed, He lends to
 voix ré - pè - te, ré - pè - te par le mon - de: Qui donne aux

Ped. * *Ped.* *

God who helps the poor!
 pau - vres prête à Dieu.

Largo.

Ped. * *Largo.* *ff* *allargando.*

Ped. * *Ped.* * *Ped.* * *Ped.*

Blest char - i - ty lists to the poor's com - plaining, Con-soles their
 La cha - ri - té du pauvre en - tend la plain - te, Et - le con -

p *rall.* *Tempo 1?*

grief and soft - ens all their woe. From no sad
 sole et cal - me ses dou - leurs. Et pour sui -

rall. *Tempo.*

rall. *tempo.*

task or la - bor is ab - stain - ing, And by her side sorrow's tears cease to flow. Work in her
 vant sa tâ - che noble et sain - te, Du mal - heu - reux el - le sè - che les pleurs. I - mi - tons-

colla voce. *tempo.*

rall.

path! Let not thy neigh - bor per - ish; In Heaven is lost no act of gen - tle love; And those who
 - la! se - cou - rons la mi - sè - re! Tout est compté la haut, rien n'est per - du; Et ce qu'on

colla voce.

give to want, and poor ones cher - ish, Shall be re - paid for all their deeds a - bove.
 donne aux mal - heu - reux sur ter - re Au ciel, un jour, par Dieu se - ra ren - du.

rall.

espressivo e sosten.

O, char - i - ty! thy sweet fruits are un - bound - ed,
 O cha - ri - té vier - ge pure et fé - con - de,

sostenuto.

cresc. *f* *animato.*

Go! far and wide spread thy boun - ties a - broad ; Let thy sweet
 Va, cours por - ter tes bien - faits en tout lieu. Et que ta

cresc. *f* *animato.*

words o'er ev' - ry land be re - sound - ed, He lends to
 voix ré - pè - te, ré - - pè - - - te par le mon - de. Qui donne aux

f *Ped.* * *Ped.* *

Largo.

God who helps the poor!
 pau - - - vres prête à Dieu.

LARGANDO.

Largo. *f* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

CHRISTMAS SONG.

(CANTIQUE POUR NOEL.)

With Accompaniment for Harmonium or Melodian.

English words by J. S. DWIGHT, Esq.
Andante maestoso.

Music by ADOLPHE ADAM.

O, ho - - ly night! the stars are bright-ly shin - - ing, It is the
Minuit, — Chré - tien, — c'est l'he - ure so - lon - nel - - le ou l'ho - mme

night of the dear Sa - viour's birth! Long lay the world in sin and er - ror
Dieu des - cen-dit jus - qu'à nous, pour ef - fa - cer.... la ta - che ori - gi -

pi - - ning, 'Till he ap - pear'd, and the soul felt its worth; A thrill of hope the
- nel - - le et de son père ar - rê - ter le cour - rous; le mon-de en - tier tres -

wea - ry world re-joic - es, For yon - der breaks a new and glori - our morn! Fall..... on your
- sail - le d'es - péran - ce a cet - te nuit qui lui donne un sauveur! peu..... ple à ge -

knees!..... O, hear the an - gel voi - - ces! O, night..... di -
- nous..... at - tends..... ta dé - li - vran - - ce No - ël..... No -

- vine! O, night when Christ was born, O, night..... di -
- ël..... voi - ci le ré - dempteur, No - ël..... No -

cres.

- vine!..... O, night. O, night di - vine!
- ël..... voi - - ci le ré - dempt - eur.

a tempo.

rall.

f marcato.

tr

S

I GREET THEE NOW.

F. SCHUBERT.

Andante.

pp
sempre con.
Ped.

O thou de - prived of me and my ea - ress - es, I greet thee
O du Ent - riss' - ne mir und mein - em Kus - se, sei mir ge -

now, grüsst, I greet thee now, I greet thee now, With heart - felt love and with
sei mir ge - küsst sei mir ge - küsst! Er - reich - bar nur mit ihm

ar - dent long - ing I greet thee now, I greet thee now, I greet thee
Sohn - suchts - gru - sse, sei mir ge - grüsst, sei mir ge - küsst, sei mir ge -

now, küsst! Love's ro - sy fin - gers gave thee for this heart sweet com - pan - ion,
 Du von der Hand der Lie - be die - sem Her - zen ge - geb' - ne,

Tho' from these fond arms thou hast been torn; with my a - ton - ing tear - drops I greet thee
 du von die ser Brust ge - nomm - ne mir! mit die - sem Thränen - gus - se sei mir ge -

now, I greet thee now, I greet thee now, Tho' thous - and miles are
 grüsst, sei mir ge - küsst sei mir ge - küsst! Zum Trotz der Fer - ne,

stand - ing blank be - tween us, Hid - ing af - fection's morning rays, In spite of all the jeal - ous pow'rs of
 die sich feind - lich tren - nend hat zwischen mich und dich gestellt, dem Neid der Schicksalmäch - te zum Ver -

e - vil I greet thee now, I greet thee now, I greet thee now,
 drus - se sei mir ge-grüsst, sei mir ge-küsst sei mir ge-küsst!

As in love's springtime thou cam - est forth to meet me, With glowing
 Wie du mir je im schön - sten Lenz der Lie - be mit Gruss und

eyes and smile of light, With ev - - - ry soul - felt joy and fond e -
 Kuss ent - ge - gen kamst, mit mei - - - ner See - le glü - hendstem Er -

mo - tion, I greet thee now, I greet thee now, I greet thee
 gus - se sei mir gegrüsst, sei mir geküsst, sei mir ge -

now, küsst! A breath of ho - ly love rends the bands of dis - - tance,
 Ein Hauch der Lie - - be til - get Raum und Zei - - ten,

I'm al - ways thine, thou'rt al - ways mine, I hold thee
 ich bin bei dir, du bist bei mir, ich h' - te

fast within these arms . . . of mine . . . I greet thee now,
 dich in dies-es Arm's Um - schlus - se, sei mir ge-grüsst,

I greet thee now, I greet thee now.
 sei mir ge - küsst sei mir ge - küsst!

THE STARLETS.

DIE STERNLEIN.

English version by LOUIS C. ELSON.

A. FESCA.

Adagio.

p *pp*

The stars a-cross the heav - ens go so
 Die Stern - - lein durch den Him - mel geh'n mit

bright - - - ly peep - - ing, They gaze down upon the
 rei - - - nem Schim - - mer, sie kön - nen zur Er - - de

earth below, and are not weep - - - ing. The
 nie - dersehn, und wei-nen nim - - - mer. Die

flow - ers see the stars a - rise, With si - - - lent long - ing, and
 Blu - men seh'n der Ster - ne Lust mit stil - - - lem Seh - nen, und

half - unconscious from their eyes The tears are thron - - - ing, and
 ih - ren Au - gen, un - be - wusst, ent - quil - len Thrä - - - nen, und

half - unconscious, from their eyes . . . the tears are thron - - - ing.
 ih - ren Augen un - be - wusst . . . entquillen Thrä - - - nen.

pp

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O I'M THE MERRY POSTILLION.

English Translation by J. C. D. PARKER.

Music by FRANZ ABT.

Allegretto.

The piano introduction is in 2/4 time, key of D major. It features a lively melody in the right hand and a supporting bass line in the left hand. Dynamics range from piano (p) to forte (f). The piece concludes with a double bar line and repeat signs.

staccato.

The vocal line is in 2/4 time, key of D major. It is marked *staccato*. The melody is simple and rhythmic, with a final flourish.

1. O I'm the merry Pos-tillion, tra - ra,	tra - ra,	Each road and way to me is known, tra - ra.....	tra-
1. Ich bin der klei-ne Pos-tillon, tra - ra,	tra - ra,	Kenn' al-le Weg' und Ste-ge schon, tra - ra.....	tra-
2. O I'm the merry Pos-tillion, tra - ra,	tra - ra,	My lit-tle horn has sweetest tones, tra - ra.....	tra-
2. Ich bin der klei-ne Pos-tillon, tra - ra,	tra - ra,	Mein Hönchen hat gar sü-ssen Ton, tra - ra.....	tra-
3. O I'm the merry Pos-tillion, tra - ra,	tra - ra,	And when the sun-light's ray has flown, tra - ra.....	tra-

The piano accompaniment for the first part of the song is in 2/4 time, key of D major. It features a steady bass line and chords in the right hand. Dynamics include piano (p) and mezzo-forte (mf).

poco riten.

The vocal line is in 2/4 time, key of D major. It is marked *poco riten.* and *p*. The melody is more melodic and slower than the first part.

-ra!	And many a let-ter car-ry I, With lov-er's oath and lov-er's sigh, and lov-er's sigh, and
-ral	Viel Brie-fe trag' ich hin und her, Von Seuf-eeen und von Lie-be schwer, von Lie-be schwer, von
-ra!	With longing peals its lit-tle song, My love is far, and time is long, and time is long, and
-ra!	Voll Sehnsucht lauscht ihr sei-nem Klang, ach Lieb' ist weit, die Zeit ist lang, die Zeit ist lang, die
-ra!	I welcome shade of e-en-tide. And hie me homeward to my bride, to my bride,

The piano accompaniment for the second part of the song is in 2/4 time, key of D major. It is marked *poco riten.* and *p*. The accompaniment is more sparse and features a prominent bass line.

a tempo. *leggiere.* *staccato.*

lov - er's sigh. Ere yet the birds are sing - ing, My lit - tle horn is ring - ing, tra - ra,..... The
 Lie - be schwer. Noch eh' die Lerchen sin - gen, Lass' ich mein Hörnchen klin - gen, tra - ra,..... Der
 time is long. But ere the birds are sing - ing, My lit - tle horn is ring - ing, tra - ra,..... The
 Zeit ist lang. Doch ch' die Lerchen sin - gen, Lass' ich mein Hörnchen klin - gen, tra - ra,..... Der
 to my bride. But ere the birds are sing - ing, My lit - tle horn is ring - ing, tra - ra,..... The

leggiere.

pp *f poco riten. p* *tr* *sf.*

Pos - tillion is near, tra - ra,..... tra - ra, tra - ra, tra - ra,..... trada-ra, The Postillion is
 Pos - tillion ist nah, tra - ra,..... tra - ra, tra - ra, tra - ra,..... tra-da-ra, Der Pos-til-lon ist
 Pos - tillion is here, tra - ra,..... tra - ra, tra - ra. tra - ra,..... The Postillion is
 Pos - tillion ist da, tra - ra,..... tra - ra, tra - ra, tra - ra,..... Der Pos-til-lon ist
 Pos - tillion is here, tra - ra,..... tra - ra, tra - ra, tra - ra,..... The Postillion is

pp *f poco rit. p*

poco rit. *f* *p* *pp* *f*

near,..... tra - ra!
 nah,..... tra - ra!
 here,..... tra - ra!
 da,..... tra - ra!
 here,..... tra - ra!

f poco riten. *f* *f* *mf* *f*

EVERY SOUL AT REST.

Music by FRANZ SCHUBERT

p

All the cares of life have van - ish'd, All its fears and
 Ruhn in Frie - den al - - le See - len, die vo'llbracht ein

sor - - rows banish'd, Sweet - ly sleep its he - roes now, With fame's lau - rels on each brow;
 ban - - ges Quä - len, die vol - len - det süs - sen Traum, Le - bens - sat, ge - bo - ren kaum,

Best - ing from life's pain and pleasure, Find in sleep joy's full - est meas - ure.
 aus der Welt hin - ü - ber schieden: Al - - le See - len ruhu in Frie - den!

p *pp*

Youth has left a - - while.... its dream - ing Of a fu - ture
 Lie - - be - vol - ler Mäd - - chen See - len, de - - ren Thrä - nen

pp

with..... joy beaming, Ah. no hopes of youth with-stand Grim re - al - i - ty's cold hand,
 nicht..... zu zah - len, die ein fal - scher Freund ver - liess, und die blin - de Welt verstieß:

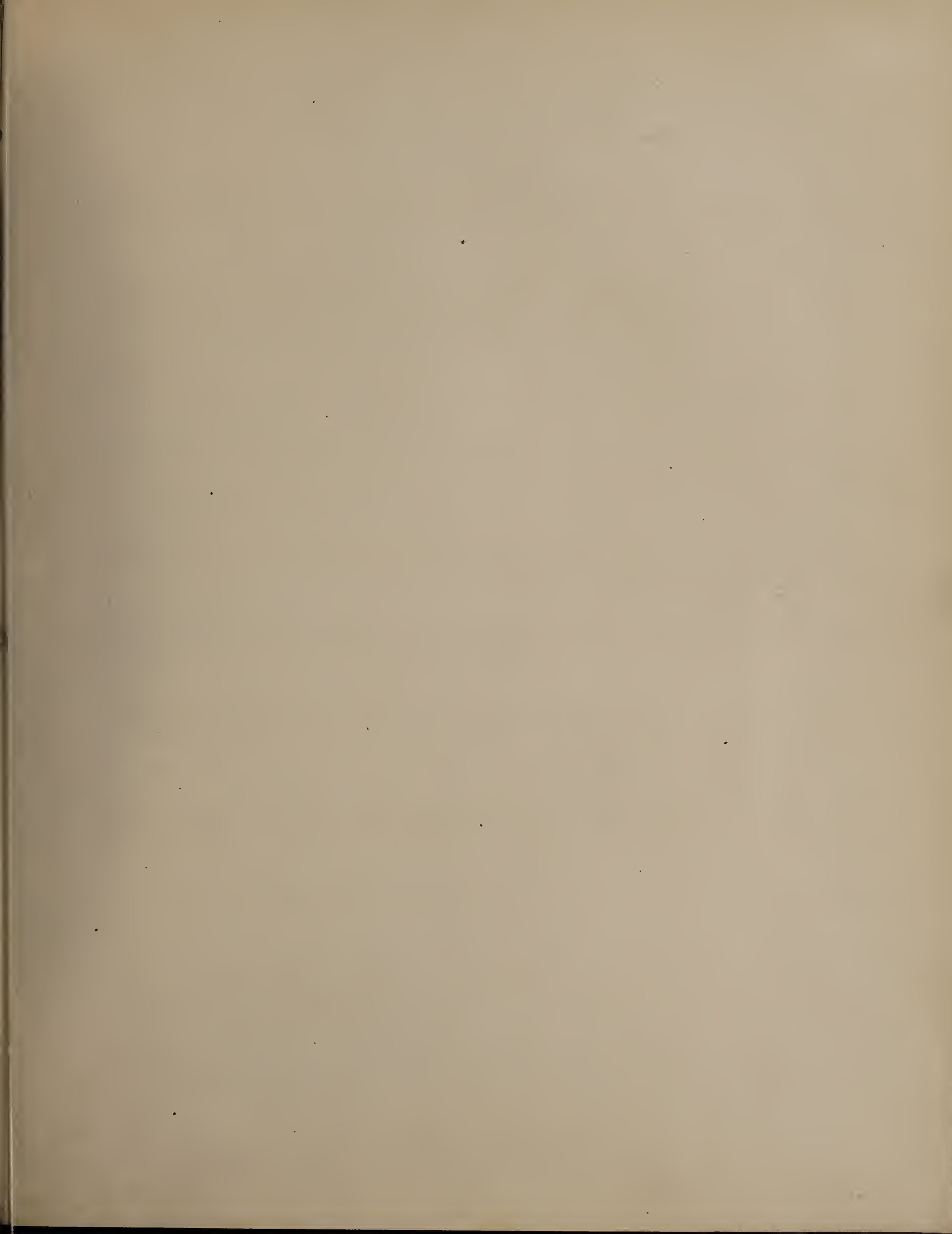
Rest - ing from life's pain and pleasure Finds in sleep joy's full - est meas - ure.
 Al - le die von hin - nen schieden al - - le See - len ruh'n in Frie - den.

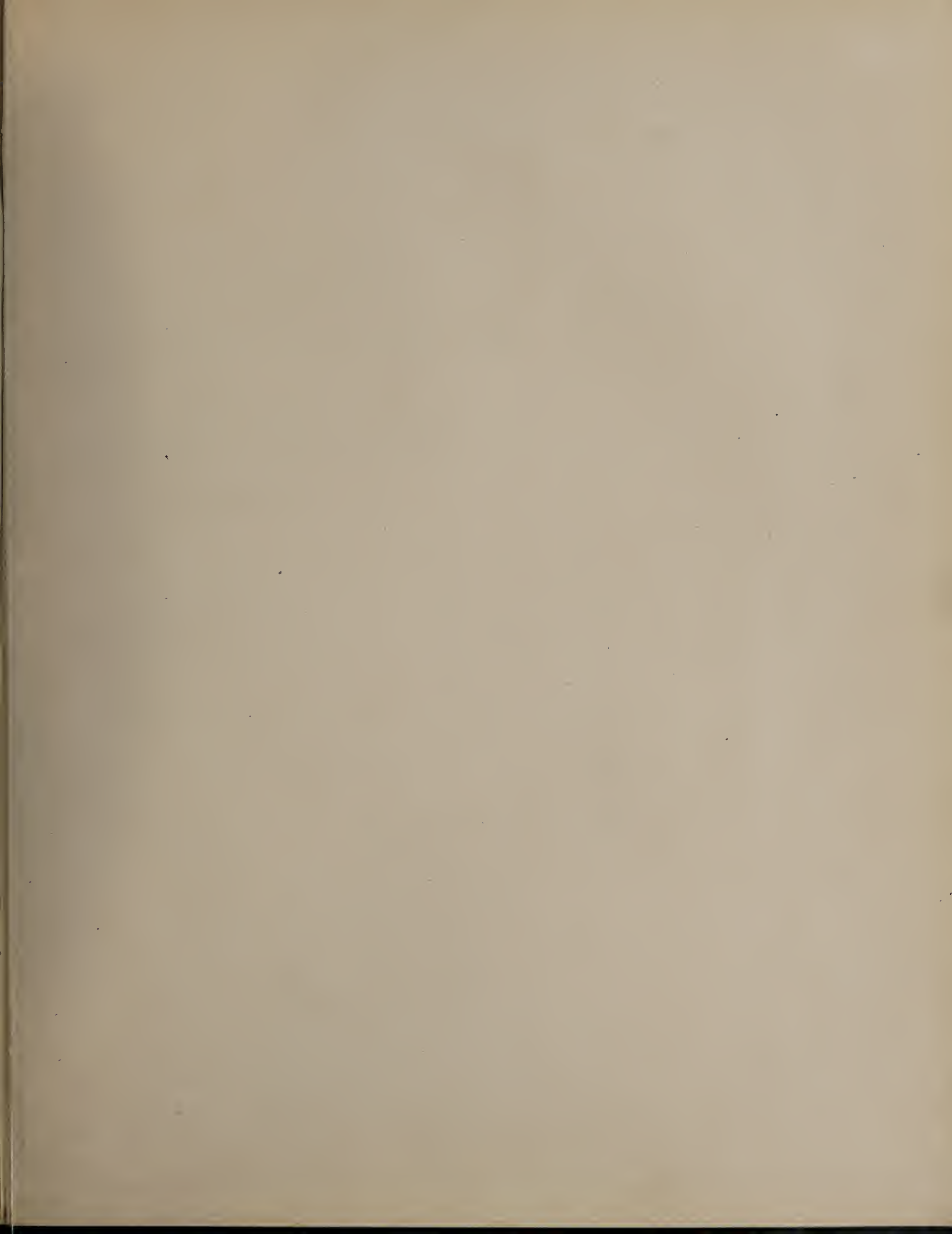
p *pp*

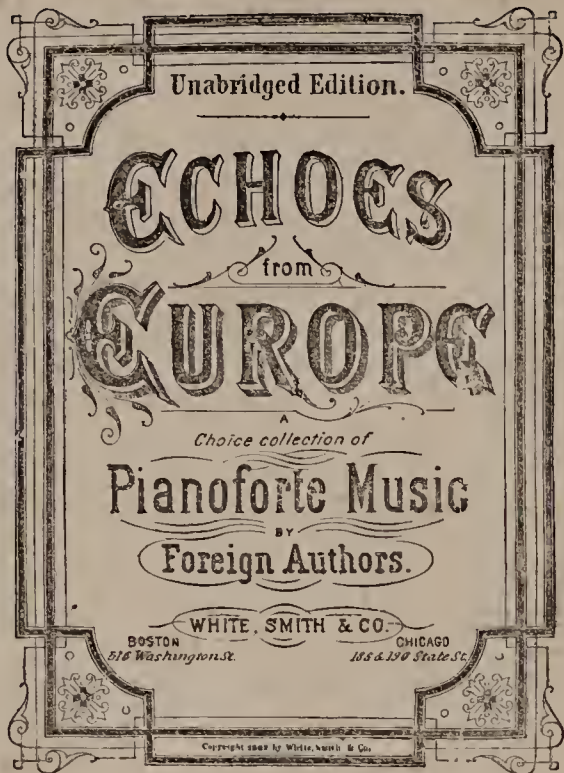
3. Age has nought but mem' - ries left..... it, Time of hope has
 3. Und die nie der Son - - ne lach - ten, un - - ter'm Mond auf

quite..... be - reft it, And it pa - tient-ly a - waits Mes - sen - gers from heaven's gates :
 Dor - - nen wach-ten, Gott, im rei - nen Himmels licht. einst zu seh'n von An - ge-sicht:

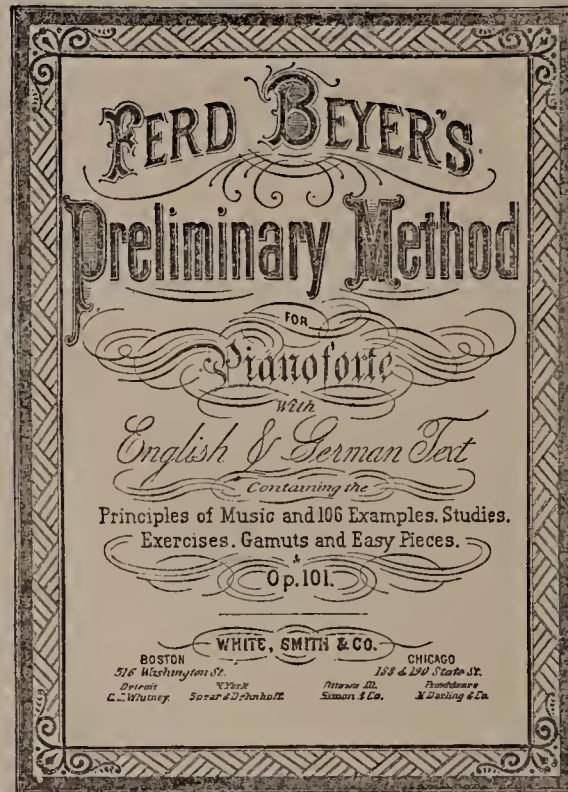
Rest - ing from life's pain and pleasure, Finds in sleep joy's full - est meas - ure.
 Al - le die von hin - nen schieden al - - le See - leu ruh'n in Frie - den.



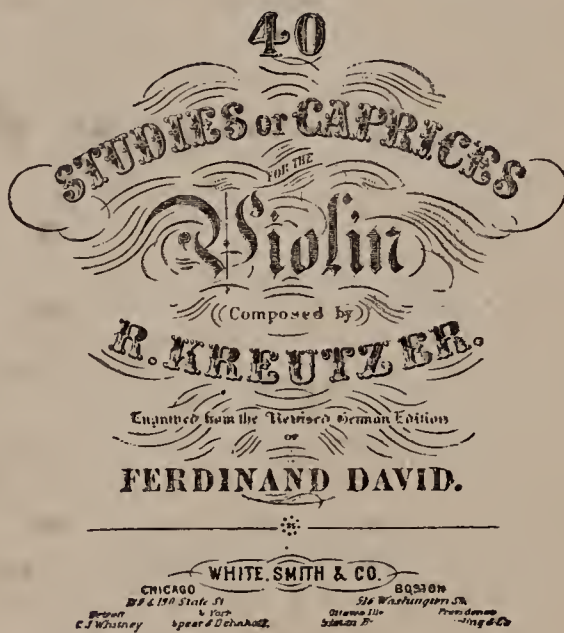




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A Bird from o'er the Sea. Soprano, F; cont., Eb.....	75	The Mermaid's Song. Soprano.....	68
Birds in Dreamland Sleep. Soprano, G; cont., Eb...	75	The Roses have Bloomed and Faded. Soprano.....	60
Come buy my Flowers. Soprano or contralto	75	Was it True? C. Melody by Lamothe	60
Love's a Rose.....	40	When the Bluebirds build again. Sop., G; cont., Eb.	75
My Angel Bird. Soprano in F.....	60	When the Leaves begin to Fall. Sop., G; cont., F...	75
My Queen, or Love is the Joy of Springtime.....	50	When the Leaves begin to Turn. Sop., Bb; cont., G.	75
Song of the Whippoorwill. Sop., D; cont., Bb	75	When 't is Moonlight. Soprano, Bb; cont., G.....	60
Sweet to the Milkmaid the Ploughboy Sung. S. or C..	75	When 't is Starlight. Soprano, B; contralto, G....	50
The Huntsman's Horn. Soprano, Eb; contralto, Db.	65	Zara, the Gypsy.....	40

Songs.

Climbing the Golden Stair.....	40	My Heart is like a Wounded Dea. Tenor.....	40
Come and Kiss Me, Katie Darling. Sop. and cont. ...	40	No Tongue can Tell. Tenor.....	50
Evangeline. Soprano, Bb; contralto, G.....	60	Poor Little Johnny. Soprano and contralto.....	40
Great Medley Song. (12 melodies.).....	50	Remember dear Mother's Last Words	40
Happy as a Bird. Ballad.....	35	Robin's coming Home, Mither. (Scotch.).....	40
Hesitation.....	40	Rolling Dollie Day.....	40
I alone the Cross must bear.....	40	She did n't know what to say. Ballad	35
I'll take you back again, Mavourneen. Sop. and e. ...	40	The Fisherman and his Child.....	40
I've called you back again, Kathleen. Sop. and e....	40	We'll all be forgotten when we're gone	30
Jeannie, the Wild Flower of the Lea. Song and ch..	35	Why does Mother stay so long? Song and chorus....	40
Little Chick-a-dee-dee. Bird song. Sop. and cont....	35	Would you leave your Home, Robin? (Scotch.).....	40
Marguerite. Soprano, F; mezzo-sop., Eb.....	60	Yawcoo Strauss.....	35

Bass Songs.

Committed to the Deep	40	The Old Ferryman	40
God pity the Men on the Sea Tonight! ..	50	The Old Miser. Bass or contralto	40
I've gathered them in	50	The Old Turnkey.....	50
Old Ocean, Pound.....	40	The Sea King.....	40
Sainted Mother.....	35	The Wreck. Bass, baritone, or contralto	40

Duetts.

Aunt Peggy and Uncle Dan.....	35	Reconciliation. Sop. and contralto or tenor and bass.	50
Come, Silver Meow.....	25	Reuben and Rachel	35
Come, Merry Birds of Spring. Sop. and cont. in Eb..	40	The Cup of Woe. Tenor and bass in Eb.....	60
Come where the Rosebuds sleep. Sop. and cont. in F.	60	The Fisherman and his Child.....	50
Hope Beyond	50	The Lost Ship. Tenor and bass.....	50
Love shall Guide Thee. Soprano and contralto	100	The Wounded Soldier.....	50
Naught but a Dream	40	Trusting. Soprano and tenor	50
Oh, tell us, Merry Birds. Soprano and tenor or so-	40	Two Little Birds are We.....	35
prano and contralto.....	40	Two Men of the Olden Time	40
Only a Dream of Home	30	Where are the Friends of Childhood's Days? Tenor	50
Only a Message from Home. Solo, duett, and chorus.	50	and bass.....	50
Only Thee. Soprano and tenor.....	60	Who's to Blame?	35

New Quartettes.

A Sailor's Life for Me. Mixed and male voices	65	Medley, Nos. 1, 2, and 3. Each	75
Away to the Fields. Mixed and male	50	Not very Funny. Male voices.	50
Be Happy Tonight, good Neighbors. Mixed and male.	50	The Band. With imitations of brass band.....	75
Blow on, ye Winds. Mixed and male	50	The Fisherman and his Child. Mixed and male.....	50
Come where the Wild Flowers bloom. Mixed and male.	40	The Wounded Soldier.* Male voices ..	50
Eggs for your Breakfast in the Morning. M. and m..	35	Twinkling Stars upon the Lake. Mixed and male....	65
Good-Night. Mixed and male.	60	Welcome Tonight. Mixed and male	25
Home is where the Mother dwells. Mixed and male .	50	With the Tide. Mixed and male	65

"IT SINGS ITSELF."

Gentle Faces	Theo. Bonheur.	40
Arranged by William Gooch. Words by Lindsay Lenox.		
Love's Dream is Past	Ascher.	40
Arranged by William Gooch. Words by Frank N. Scott. Duett for mezzo-soprano and tenor or soprano and alto.		
Come sit by Me, Mother, and Comfort Me now.....	Charles Bray.	40
Song and the us. Words by Frank N. Scott.		
Moonlight on the Rhine.....	W. Neuland.	49
Duett for soprano and tenor. Words by Eleanor Darby.		
Like the Lark.....	Franz Abt.	30
Duett. Words by J. Oxenford.		
Darling, I'll still be True to Thee,	Clarenee L. Rogerson	75
Simply to Thy Cross I Cling. E. H. Bailey.		40
Words by Callie L. Bonney.		
How long wilt Thou forget Me, O Lord?	Carl Pflueger.	40
Alto or mezzo-soprano solo with quartette and chorus.		
Canst thou find out God? W. A. Springer.		15
Octavo chorus.		
Jehovah, my Saviour	Kosehat.	10
Forth from the Dark and Stormy Sky,	Kreutzer.	
I will lift up Mine Eyes..	C. P. Morrison.	20

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NEW

Instrumental Music!

Valse de Saio	Calixa Lavallee.	100
Angelo Waltzes.....	Czibulka.	75
Potpourri.....	Charles D. Blake.	75
The two above from the great Casino success, "Amorita" ("Whitsuntide in Florence").		
Wandering Jew. Duett.....	Burgmuller.	50
Nightfall in the Forest.....	A. W. Holt.	40
Slumber Song (Schlummerlied)...	Ryder.	75
Mandolin et Castagnettes...	Louis Meyer.	60
The Heart's First Love.....	Eilenberg.	50
Valse Brillante.....	Lysberg.	75
La Belle Amazone.....	Loesschorn.	75
Salvia. Valse Brillante.....	Leybach.	60

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